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# MUSICAL COURIER

VOL. LXVII.—NO. 6

NEW YORK, WEDNESDAY, AUGUST 6, 1913.

WHOLE NO. 1741

## A ROYAL PATRON OF MUSIC.—II.

BY ARTHUR M. ABELL.

Since the Kaiser ascended the throne twenty-five years ago, both the stage and auditorium of the Berlin Royal

modern operas that have been produced during the last few years, we find Carl Goldmark's "Winter's Tale," E. N. von Reczinek's "Donna Diana" and "Till Eulenspiegel," Max Schillings' "Pfeifertag," Leo Blech's "Das war ich" and "Versiegelt," Humperdinck's "Königskinder" and "Die Heirat wider Willen," Hans Sommer's "Rübezahl," Rich-

years light opera never was given at the Imperial institution, but under the regime of the present Kaiser four such works have had an occasional performance, i. e., Sullivan's "Mikado," the production of which was supervised by the composer; Johann Strauss' "Fledermaus," Offenbach's



FREDERICK THE GREAT AS PAINTED BY GRAFF.  
The Kaiser's illustrious ancestor who erected the Berlin Royal Opera House.



THE KAISER IN CIVILIAN DRESS,  
Which he wears only on very rare occasions.



THE GERMAN CROWN PRINCE,  
Who is a talented and accomplished violinist.

Opera have been thoroughly renovated. The building itself was erected in 1741 under Frederick the Great, but the stage has necessarily been repeatedly remodelled. It is now equipped with very modern appliances and the Kaiser has always attached particular importance to the safety of the personnel during rehearsals and performances. Ere long Berlin will build a magnificent new opera house and this old landmark of the time of the monarch's illustrious ancestor will no longer be used, but will be preserved as a relic only. The stage of the old building, designed by Von Knobelsdorf 170 years ago, has, of course, long since proven inadequate to modern demands. In fact, as early as 1787 the first alterations were made during the reign of Frederick William II. In 1843 it was partially destroyed by fire, after which the entire interior and stage were again remodeled. Numerous improvements have been carried out since then. After the terrible disaster at Iroquois Theater in Chicago in 1903 extra fire escapes were built by special command of the Emperor. They do not add to the beauty of the historical old building, but they testify to the importance that the Emperor attaches to the safety of his artists.

The activity at this institution during the last twenty-five years constitutes an interesting chapter in contemporaneous musical history. Although the Kaiser himself is not overfond of the modern movement in music, he realizes the importance of having his institution bring out all the successful works of the day. An astonishing number of manuscripts are sent in each year and although most of these are necessarily rejected, no really important work of recent years has escaped the attention of the management of the Royal Opera. Among the large number of

ard Strauss' four operas, "Salome," "Electra," "Rosenkavalier" and "Ariadne auf Naxos," practically all of Eugen d'Albert's works except "Tiefland," Leoncavallo's two



THE BERLIN ROYAL OPERA HOUSE DECORATED FOR THE KAISER'S JUBILEE.  
This is the oldest court opera house in Germany, having been erected under Frederick the Great in 1741.

operas, "Roland von Berlin" and "Maja," Charpentier's "Louise," Massenet's "Manon," which has been given more than fifty times; also his "La Navarraise" and "Therese," Wilhelm Stenhammar's "Fest auf Solhaug," Puccini's "Bohème" and "Madama Butterfly," Nevin's "Poia" and Gustav Mraczek's "Dream." These are only a few of the operas of contemporaneous composers that have been brought out here during the last decade. In former

"Verlobung bei der Laterne" and Mozart's "Schauspiel Direktor."

The Kaiser and all of his predecessors, from Frederick the Great down, have been fond of the ballet, so considerable attention has been given to this form of art. All of the better class ballet music of recent years has found its way into the repertory of the Royal Opera, including the "Puppenfee" by the Viennese Joseph Bayer, who passed away last winter; "Forget-me-not," by Goldberger; "Zauberknaben," "Aschenbrödel," by Regal; "Fantasien aus dem Bremer Ratskeller" and the "Slavische Brautwerbung," by Graeb, Delibes' "Coppelia" and, lastly, "Sardanapal." The most popular of all these ballets is the "Puppenfee," which has had sixty-seven performances. Next comes "Coppelia," with forty-three.

Of special interest during the last ten years under the regime of Count von Hülsen-Haeseler have been the great Mozart and Wagner cycles. Last year a special cycle of comic operas, including works in chronological order by Dittersdorf, Mozart, Lortzing, Nicolai, Humperdinck, Blech and Strauss met with great approval.

The Kaiser has been specially kind to the American singers, of whom there have always been several among the solo personnel during the past ten years. He has frequently called them into the imperial boxes and complimented them on their work.

The Kaiser does not show his active interest in music merely because he considers it the thing for the Emperor of a great nation to do, but because he really loves the art. The Hohenzollerns have all been musical. The Kaiser's brother, Prince Henry, and Crown Prince Wilhelm both

play the violin and all of the Kaiser's children have had musical instruction. The monarch himself some years ago, as is well known, composed his celebrated "Sang an Aegir," which was very popular with military bands for several seasons.

In closing I must not forget to call attention to the fact that Germany owes a great debt of thanks to its emperor for carrying to a completion that great work begun many years ago by Philipp Spitta, the "Denkmöler Deutscher Tonkunst." Spitta died after having completed only two volumes and the Kaiser commissioned Rochus von Lilienron and Hermann Kretschmar to carry this tremendous undertaking to a completion, with the result that Germany

cyclopedia of musical compositions from the earliest beginnings of the art down to the time of the death of Johann Sebastian Bach.

From the foregoing it will be seen that Emperor William II., for a man on whose time such enormous demands are



THE WIESBADEN ROYAL OPERA.  
Which is subsidized by the Emperor. Gala performances are given here for the monarch every spring.

made in so many different directions, has given practical support to the art of music in a way that deserves universal recognition.

(Concluded.)

#### Thibaud Fond of Sports.

Although a violinist by profession, and, incidentally one whom Manager Loudon Charlton believes will make a sensation in America next season, Jacques Thibaud claims other points of distinction which he enumerates in an interesting letter to his manager. The distinguished Frenchman has, among other traits, a keen sense of humor, a fact strikingly in evidence in his epistle.

One unique field in which Thibaud has done more than the average amateur is said to be that of aviation. His experiences have included both ballooning and aeroplaning, though it is toward the former that his preferences incline. Only a month ago he took in a dirigible a trip that extended from Paris to Nîmes, covering a period of eight days. His trips in aeroplanes have been frequent, though as yet he has ventured only as a passenger.

Thibaud is likewise a painter of merit, some of his works having been shown at French exhibits. One of his warmest friends is Albery Goss, the well known artist, who, like Thibaud, plays the violin. A recent photograph taken in Goss' studio shows the painter fiddling and the violinist hard at work on a huge canvas.

Thibaud has a large number of engagements to fill before his visit to America. His European appearances will keep him busy up to the middle of December, permitting him to sail barely in time to fill his initial American engagement which will be a recital in Boston on December 28.

#### Seagle to Arrive Soon.

Oscar Seagle, who has been spending the summer in England, will arrive in America for his tour of the States early in September, and judging from the number of engagements already booked will enjoy a very busy season. He is one of the most popular baritones now before the public.

#### Elizabeth Mack's Plans.

Elizabeth Mack, after her recital tour in America this coming fall, will return to her Paris studio, 43 Rue Michel-Ange, Auteuil, Paris, to open her special course in gesture and dramatic action for students of opera. Miss Mack, a specialist on this subject, has spent the last five years in special work relative to it, at the Sorbonne, and under such famous teachers as Sarah Bernhardt, and expresses herself as follows:

"The art of oral expression may be considered in its three elements—tone, word, gesture—each in itself an agent of expression. In grand opera the voice is the leading agent, and to that, word and gesture should be so



ELIZABETH MACK IN HER PARIS HOME.

combined that perfect unity is established between them, for only in the blending of the three does the work become artistic. Stage training is then as necessary to the operatic singer as to the actor, but the manner of it is different. The realism necessary to the actor must be lifted to idealism by the singer, for grand opera is one of the most highly idealized form of artistic expression. As the tone, so the gesture, and without a definite understanding of the interdependence of the two no performer can hope to be dramatically true. To sing an operatic role adequately means not only to produce the tones with musical correctness, but also to present the character with appreciation of the relative dramatic values, and to present it with that sincerity and conviction of action which comes only of a knowledge of form."

#### American Artists Heard Abroad.

On June 21 the soirée given at the home of Mrs. Whelan, rue Greuze, 8, Paris, by Frank La Forge, the noted American composer-pianist; Reinald Werrenrath, the American baritone; Ernesto Berumen, the Mexican pianist, and Gutia Casini, the Russian cellist, was a very brilliant affair. The artists are reported to have been in their best form and the audience most enthusiastic. Frances Alda, Mrs. David Jayne Hill, Minnie Treacy, Consul General and Mrs. Mason were among those present.

The concert given by these same artists in Rothenburg-on-the-Tauber, in Bavaria, July 6, was the third of its kind arranged there by Mr. La Forge. The proceeds of these concerts go to the fund for the preservation of Old-Rothenburg, which is said to be the most perfectly preserved of any of the German medieval cities. The hall in which these concerts take place was built in the year 1240 and is called the Kaisersaal of the old Rathaus. It is in this room that the most important events in the tragic history of this old city took place.

For the La Forge concert every seat in the house was sold and the enthusiasm was really tremendous. The local press gave a most glowing tribute to the artists who gave their art to such a worthy cause. After the La Forge group played by Ernesto Berumen, there was such enthusiastic applause and calls for "La Forge," that this modest composer-pianist was forced to the front to share the plaudits with Mr. Berumen. This was the concluding concert of the season.

The day following the concert the Bürgemeister of Rothenburg gave an elaborate dinner in honor of the artists.

Mr. La Forge, with a number of his pupils, is now in Eisenach, in the heart of the beautiful Thuringian Forest, where he will remain until September 1.

#### Spooner in Europe.

Philip Spooner, the American bel canto tenor, is enjoying a vacation in Europe. Before returning next season he will probably appear in several concerts abroad. Mr. Spooner's delightful voice has won him a host of admirers, and he will be a busy artist next year, from all indications.



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\*FRANZ TANZLER, tenor, Royal Opera, Karlsruhe.  
FLORENCE WICKHAM, mezzo-soprano.  
CAVALLIERE MARIO SAMMARCO, baritone, Metropolitan Opera Co. and Covent Garden.

HEINRICH HERBEL, Dramatic

PUTHAM GRISWOLD, basso, Metropolitan Opera Co.  
\*MARGUERITE SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.  
MARGARETHE MATIENAUER, mezzo-soprano, Metropolitan Opera, New York.  
\*HELENA FORTI, soprano, Dresden Royal Opera.  
MARY CAVAN, Soprano, Dippel Opera Co., Chicago.  
MARCELLA LINDH, the famous concert singer.  
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## NORTHWEST M. T. CONVENTION.

304 Empress Theater Building.  
Seattle, Wash., July 25, 1913.

The fifth annual convention of the Northwest Music Teachers' Association was held in this city last week, July 14 and 15, at the Washington Annex, the first session beginning at ten o'clock, Monday morning. A source of great disappointment to those who attended was the inability of the president, W. H. Boyer, of Portland, Oregon, to be present at any of the sessions. It was the paper on "State Registration of Music Teachers," by Frederick W. Goodrich, of Portland, that brought about more discussion, perhaps, than any other topic taken up during the convention. Mr. Goodrich was prominent in framing up the bill on this subject which failed to pass the Oregon Legislature, and his discussion showed that he had given the matter his deepest thought. It was passed upon that a copy of this bill be sent to every teacher in the domain of the association, and discussed further at the next meeting. The afternoon session was exceptionally interesting. Mary Cahill Moore's paper on "The Cry of the Age—Conservation of Energy as Applied to Music Study" was well prepared. Mrs. Moore demonstrated her system of training the child mind with the help of an eight-year lad who has worked in one of her classes for four months. Unusual were the results obtained in the ear training classes, the lad recognizing and naming the tones when all kinds of triads and their inversions were played. Mrs. Moore will conduct a short normal training course here this summer, and her classes should be well attended, as she has a splendid system. Edgar S. Fischer, of Walla Walla, gave an instructive lecture on "Indian Music," illustrated with phonograph records of a Sioux "Funeral Song" and three "Love Songs." Mr. Fischer also sang a "Horse Stealing Song," "Medicine Song" and a Flathead "Love Song," which he harmonized.

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The three papers, Tuesday morning, were all of interest to the teacher. Elias Blum, of Walla Walla, gave a blackboard illustration of "Methods of Teaching Modulations in Class." Well done, and well received were the three Debussy numbers played by Carl Presley at this session. Mr. Presley is a young pianist and teacher of this city, and one who deserves a great amount of credit for the success of the convention. After this session the visiting members were taken for an automobile drive over Seattle's scenic auto boulevards.

The convention was concluded by a concert at Plymouth Church, Tuesday evening, the most attractive feature of which was the "Theme and Variations" (Proch), sung by Edith Rosslyn Collais, of Portland, Ore. Miss Collais possesses a coloratura voice of exceptional range and tone. A pleasing stage appearance combined with a well selected number, proved sufficient cause for the numerous recalls, to which she responded. Max Donner's "Ballade and Polonaise" (Vieuxtemps) was given in the usual style of Donner's playing, which is a splendid technic musically controlled. He acknowledged a burst of applause with the "Minuet" (Beethoven). Malen Burnette, of the Malen Burnette School of Piano, at Walla Walla, played a group of four numbers, of which the first movement of the Italian concerto (Bach) and the "Hongroise" etude (MacDowell) were well rendered. The "Symphonic Poem" (Liszt) for two pianos was played by Alice Brown Marshall and Miss Speer, of Portland. "My Heart Is Weary" (A. Goring Thomas), recitative and aria from "Nadeschda," was sung by Ruth Markell, of North Yakima, with a full, rich contralto voice. The closing number on the program was a fantasia and fugue in D minor (Dunham), by Robert L. Schofield, of Tacoma. While the fantasia lacked somewhat in color, the fugue made up for this. Altogether it was very well played.

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At the final business session, Portland, Oregon, was chosen as the place for the next convention, and the following officers were chosen: President, Edgar S. Fischer, Walla Walla; vice-president, Olaf Bull, Tacoma, Wash.; secretary, Ruth Markell, North Yakima, Wash., and treasurer, Alice T. Marshall, Portland, Ore.

Following were the programs of the four sessions:

## MONDAY MORNING, JULY 14.

Opening address by the president.

Paper, State Registration of Music Teachers.

Frederick W. Goodrich, Portland.

Upon that Day ..... Marschner

Clifford W. Kantner.

Piano solos—

Eine Liebesnovelle ..... Erich Wolff

Etude, op. 25, No. 9 ..... Chopin

Valse Brillant, op. 34 (A flat) ..... Chopin

Leo Cormier, Tacoma.

## MONDAY AFTERNOON.

Paper, The Cry of the Age, Conservation of Energy as Applied to Music Study.

Mary Cahill Moore, Portland.

Lecture, Indian Music.

Edgar S. Fischer, Walla Walla.

A report of field work in gathering and preparing for publication the music of Edward Curtis' book, The Ameri-

can Indian. Illustrated with extracts from several hundred phonographic and manuscript records.

## MONDAY EVENING.

Banquet.

Toastmaster, Judge C. E. Remsburg, Seattle.

Toasts—

Address of Welcome.

Governor Ernest Lister.

Response, on behalf of Northwest Music Teachers' Association.

Mary Louise Clary.

Municipal Music.

Mayor George F. Cotterill.

Greetings from the University of Washington.

Prof. Irving M. Glen.

Music.

Claude Madden.

## TUESDAY MORNING.

Paper, Problems of University Piano Teaching.

Grace Zimmerman, Seattle.

Paper, Methods of Teaching Modulations in Class.

Elias Blum, Walla Walla.

Paper, Psychology and Music.

Gertrude Horner, Tacoma.

Piano solos ..... Claude Debussy

Deux Arabesques.

Reflets dans l'eau.

L'isle joyeuse.

Carl Presley, Seattle.

## TUESDAY AFTERNOON.

Paper, Music and Our Social Problems.

Lucy K. Cole, Seattle.

Theme and variations, F minor ..... Rackle

Karl Edmund Rackle, Walla Walla.



Young persons seen at this season wandering about vaguely and staring abstractedly into space may be set down safely as 1913 graduates from conservatories of music.

Blodwen and Howell, from opera Blodwen ..... Dr. Parry

Madame Labarque and R. Festyn Davies.

Violin and piano, Sonata No. 2, op. 13 ..... Grieg

Frances Bradshaw, Tacoma, violin.

Robert Weissbach, Tacoma, piano.

Business session.

HARRY KINKE.

## Sarto Sings at Allenhurst.

Andrea Sarto, baritone, and Rose Bryant, contralto, with Robert Gayler at the piano, gave the following attractive program at the Allenhurst Club, Allenhurst, N. J., on Sunday, July 27:

Orchestra.

Songs—

When Song Is Sweet ..... Sans Souci

Gypsy Song ..... Russell

I'm a Jolly Old Rover ..... O'Hara

Andrea Sarto.

Songs—

Ah, dolce guidami ..... Donizetti

Banjo Song ..... Homer

Summer Night ..... Thomas

Rose Bryant.

Orchestra.

Songs—

Invictus ..... Hahn

Vulcan's Song ..... Gounod

Andrea Sarto.

Songs—

Time's Garden ..... Thomas

Chanson des Baisers ..... Bemberg

Rose Bryant.

Duet, The Lord Is My Light ..... Buck

Orchestra.

## Pilsner Booking Dates.

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Particular attention given to works of American composers and their products.

G. Schirmer, New York.

RECENT ORGAN MUSIC BY VARIOUS COMPOSERS. Six pieces, op. 138, Offertoire, Berceuse, Andante, Gracioso, Canzone, Communion in E. Sortie. Composed by Albert Renaud.

There is a classical chasteness in these compositions which fits them admirably for church use. The so called Berceuse might more appropriately be called Andantino, for it is in no sense of the word the usual sentimental cradle song which we are accustomed to associate with the name berceuse. It is written in a contrapuntal manner and would do for performance by a string quartet. The Andante Gracioso and the Communion in E are almost Mozartean in their purity and simplicity of style. The Communion, in fact, has more than a Mozart style about it, for several of the melodic turns are strongly reminiscent of the great master.

The word Sortie is to be understood with a French meaning and not in the English military sense of a beleaguered garrison making a rush to escape. It is probable that all but the utterly unmusical will leave the church very leisurely while this broad and brilliant closing voluntary is being played.

TOCCATA IN G MINOR. By H. Alexander Matthews.

This long and very effective work is sufficiently diversified to prevent any feeling of monotony, as is often the case with compositions of the perpetual motion type. The composer twice breaks the movement to introduce a melodious andante theme. The toccata is not modeled after the manner of the classics as much as it is fashioned after the popular style of the day. It belongs to that class of works of which Theodore Dubois' widely known toccata in G is a representative example.

"MÉDITATION SÉRIEUSE," op. 243. By Homer N. Bartlett.

We find this composition somewhat restless and loosely strung together without much unity of effect. It is full of modern and rich harmonies and contains many brilliant passages, which, however, suggest the piano rather than the organ keyboard, such as octave passages, the broken chords in the left hand. The pedal part likewise seems a little too simple for the superstructure, as if the composer was hardly as much at home with the pedal keyboard as with the piano keyboard. An organist who is handy with his feet, as the expression goes, will at once feel the lack of proportion between the manuals and pedals in the way of difficulty. The audience, however, cannot observe these points, especially in works which are as well written and as musical as this "Serious Meditation."

FESTIVAL HYMN, op. 247. By Homer N. Bartlett.

The principal theme of this hymn is broad and massive, with plenty of varied harmony. In the course of the work the St. Anne chorale is introduced with a contrapuntal accompaniment, working up to a powerful climax and the return of the original theme.

TWO COMPOSITIONS, SOLEMN MARCH IN E MINOR, THEME IN D FLAT, WITH VARIATIONS. By T. Tertius Noble.

It is worthy of remark that so eminent an organist as T. Tertius Noble should omit all signs of registration from his organ compositions. He has contented himself with indicating the four keyboards, I Choir, II Great, III Swell, IV Solo, leaving to the individual organist the choice of stops available on his instrument. We cannot commend this practice for every organ work. There are many occasions when it is advisable to indicate reeds, flute, diapasons, flute, 8 ft., 16 ft., and so on, giving a broad suggestion of the kind of tone required. But, of course, we do not for a moment pretend to insinuate that T. Tertius Noble does not know how to write for an instrument of which he is so conspicuous a master.

The Solemn March is exactly described by the title. It

is solemn, dignified, broad, and has that elevated sentiment which so becomes the space and distance of a cathedral.

THEME WITH VARIATIONS. By T. Tertius Noble.

This composition is in a key which was not suitable for organ in Bach's day, because equal temperament was not yet applied to organs at that time. D flat is, of course, as practical as C or G in our times, and the composer of these variations has written some wholly effective and exceptionally brilliant movements for the modern organ which will well repay study. In fact, the organist of today can hardly afford to ignore the works of such experienced performers and organ composers as T. Tertius Noble and a few more artists who are in the van of musical progress in church matters.

"ECHO BELLS." A composition by John Hyatt Brewer.

There is a certain pastoral suggestion about this genial work which adds considerably to its attractiveness. It is so naturally spontaneous and melodious that it will appeal to all organists and all audiences, although its message is sweet rather than deep.

CONCERT OVERTURE, IN B MINOR. By James H. Rogers.

A certain Mendelssohnian vitality and manner in and around the phrases and rhythms of this concert overture make it decidedly musical and enjoyable. We must add, however, that we find no plagiarism in the work in spite of its undeniable suggestiveness of Mendelssohn—a composer who is enough in abeyance at present to sound almost like a new master. The overture is moderately difficult and not too long, containing several effective climaxes.

Eleanor

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PRELUDE-PASTORALE, "DIES EST LAETITIAE." By Pietro Alessandro Yon.

This somewhat rambling and uneven, though cleverly written, work consists for the most part of contrapuntal treatments of the well known hymn, "Adeste Fideles."

CONCERT STUDY. By Pietro Alessandro Yon.

This study requires great practice in ankle work, consisting as it does of a continuous perpetual movement for the pedals in sixteen sixteenth notes to a measure for some eighty-six measures, and ending with a few still more brilliant flourishes. The musical value of the work is slight, but it is an exceptionally effective bit of display music for a capable organist.

## Spooner Applauded on Steamer.

Philip Spooner, the American bel canto tenor, now in Europe, took part in the concert on board the Provence during the voyage across. He sang a number of selections in English, the other participants singing in other languages. Mr. Spooner was cordially received and warmly praised for his excellent singing and was tendered quite an ovation, the high C at the close of "I Hear You Calling Me" being roundly applauded. After the concert, the captain gave the artists a banquet. The Spooner party went directly to Paris and expects later to visit friends at a beautiful villa on Lake Como. Mr. Spooner will return in time to begin his season's concert engagements early in September.

## Olitzka to Sing at Ocean Grove.

Rosa Olitzka will appear at the auditorium, Ocean Grove, N. J., Saturday evening, August 16, in a song recital. She has also been engaged for the concert to be given at Symphony Hall, Boston, Monday evening, August 18, under the auspices of the United Drug Company.

Madame Olitzka has been engaged to sing the leading contralto parts with the Montreal Opera Company at Montreal next November, and she will also have a ten weeks' tour with this opera company. During the season Madame Olitzka will have concert appearances in New York, Chicago, Buffalo, Anrora, Grand Rapids, Rockford and Worcester.

## Kathleen Parlow and the Russians.

Kathleen Parlow's admiration for the Russians is said to be quite pronounced, her various visits to the Czar's domain having been sources of special pleasure. It was in St. Petersburg that the young violinist studied under Leopold Auer. In a recent interview in which she referred to the period spent under Auer's tutelage, Miss Parlow declared the Russians to be among the most charming people with whom she had ever come in contact—with a tactful reservation, of course, in favor of her native land.

"The Russians have the polish of all other nations," she explained, "and fascinating characteristics all their own. They are highly cultivated, while their courtesy and charm are always in evidence. I count my stay in St. Petersburg as one of the happiest periods of my life, although, of course, it was one of the busiest. How long did I practice each day? Well, you can figure it out for yourself, basing the estimate on Auer's advice, which was: 'If you are clever, practise three hours; if moderately stupid, four hours; if you need more, stop.'"

Miss Parlow is a student of art and literature as well as of music, and her library is one of her proud possessions. She is a linguist, also, speaking French and German fluently, although oddly enough knowing nothing of Russian despite her long sojourn in Russia. "The Russians spoke too good English for me to attempt it," is her explanation.

The violinist is especially fond of out-of-door life. Winter sports, particularly, appeal to her, especially the tobogganing that was such a feature of her girlhood in Canada. As an amateur photographer she has shown more than ordinary skill, while her tennis playing is almost as much a matter of pride with her as her mastery of the violin. "I have little time nowadays for hobbies," she remarked recently, "but I should cultivate them with a vengeance if I had an opportunity. Somehow, whatever I take up I like to do so thoroughly that its pursuit becomes an obsession."

## Recital at Von Ende School.

Probably no school of music in New York City is more active this summer in the giving of musicales and recitals than the Von Ende School of Music, at 58 West Ninetieth street. On Monday afternoon, August 4, an interesting piano recital, the second of the August musicales, drew a large number of friends to the school to hear Frank Sheridan, a pupil of Louis Stillman. Mr. Sheridan's playing was commendable in every particular, his work showing off well the method of his teacher and reflecting credit on the school as well. The program follows:

Prelude and fugue, D major.....Bach  
Sonata, first movement, C major.....Weber  
Nocturne, E major.....Schumann  
Carnaval.....Schütt

Prelude.  
Serenade d'Arlequin.  
Tris tease de Colombine.  
Polichinelle, Burlesque.  
Pierrot reveur, Nocturnette.  
Caprice Sganarelle.  
Study, A flat major, op. 25, No. 1.....Chopin  
Study, G flat major, op. 10, No. 3.....Chopin  
Study, C minor, op. 10, No. 12.....Chopin  
Scherzo, B flat minor.....Chopin  
Arabesque.....Debussy  
Rigoletto.....Verdi

The next musicale at the Von Ende School will be given on Monday, August 11, at 2:30 p. m., by Lawrence Goodman, pianist, who has just returned from his tour. The illustrated lectures on the Wagner dramas are given every Friday morning at 10 o'clock by Louis Stillman; they are free to musicians and teachers.

## Meyn Sings in Wagner Salon.

Heinrich Meyn was recently in Venice, following a period of three weeks spent in Naples, Rome and Florence. In Venice he gave a musicale in the room occupied by Richard Wagner when he was creating "Tristan and Isolde," singing songs by Strauss, Homer and Hailé. Mr. Meyn purposes visiting Munich next to hear Wagner operas. On his way to Europe, Mr. Meyn participated in the usual steamer concert, singing seven songs.

## Mr. and Mrs. Nichols' Engagements.

Mr. and Mrs. John W. Nichols are busy booking engagements for the coming season. The Dana Musical Institute, of Warren, Ohio, has just secured them for a joint piano and vocal recital next February. Mr. Nichols is booking a number of "Messiah" performances around Christmas time. His success at Chautauqua this summer was most flattering.

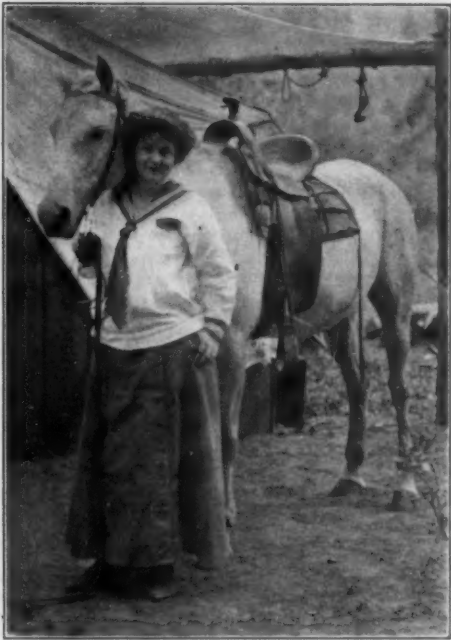
## Successful Appearance of Damon Pupils.

At a recent pupils' recital given at the Rittenhouse, Pittsburgh, Pa., a number of Geraldine Damon's (the well known vocal teacher) most successful pupils were heard. Among a few who deserves special mention are Lulu Richardson Dean, I. Merrill Smith and William Newberry. Frances Bennett and William Cunningham were the accompanists.



### Yvonne de Treville in California.

Yvonne de Treville, the distinguished coloratura soprano, arrived in San Francisco recently from a camping trip to Yosemite Valley, one of the grandest of Nature's wonderful regions. The Franco-American prima donna has,



YVONNE DE TREVILLE IN CAMP.

it is reported, completely won the hearts of the Californians by her unbounded and justifiable enthusiasm over the beauties of the scenery, and her love of the free out-of-door life which she has led in the West.

The San Francisco Examiner published an interesting interview with Madame de Treville, in which there also appeared the breezy, care-free picture reproduced herewith.

### The Virgil Piano School.

A recital on Friday, July 25, given by the talented little pianist, Emma Lipp, closed the special summer session for teachers at the Virgil Piano Conservatory, New York. Miss Lipp gave a well selected program which showed to great advantage her artistic style of execution and her remarkable interpretation. Her playing is mature for one so young; her memory is excellent and her sense of tone and rhythm finely developed. The program follows:

Sonata, op. 27, No. 3.....Beethoven  
Shadow Dance.....MacDowell  
Improvisation.....MacDowell  
Light and Silvery Cloudlets Hover.....MacDowell  
Premiere Mazurka.....Strelezki's

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Dominant Seventh Chords in All Positions Resolving Major and Minor.  
Dominant Seventh Chords and Inversions Resolving Major and Minor.

Florence Waltz.....Liebling  
Spring Night.....Schumann  
Waltz, G flat.....Chopin  
Rhapsodie No. 8.....Liszt

At the close of the recital many students expressed deep sorrow that the course, which they had enjoyed so much, had come to a close. A large number of them have already made known their intention of returning to the summer school of 1914 for an advanced course.

The attendance, the students themselves, and the manner in which they were instructed were all highly satisfactory, and will mark a pleasant epoch in the many years of the life of the Virgil Piano Conservatory.

### Baernstein-Regneas Notes.

Last week Baernstein-Regneas, the noted New York vocal teacher, returned from a three days' outing nearby—quite long enough for an accumulation of requests from all sections of the country seeking appointments for vocal instructions.

On the appointment pad, however, were memorandums of 'phone messages requesting immediate appointments for young ladies who had already arrived in New York, without having taken the precaution of making sure that they would be received. When Mr. Regneas saw from what distances they had come, he managed to place them, and there are now five more happy young ladies added to the long list of professional and semi-professional pupils now working with Baernstein-Regneas. They are: Mrs. A. S. MacCracken, of Memphis, Tenn.; Helen W. Falloon, of Athens, Ohio. Evelyn Irving, of Birmingham, Ala.; Margaret Bruce Grae, of Chicago, Ill., and Helen Hudnall, of Jacksonville, Fla.

Baernstein-Regneas wishes to make it known to all in-

tending to work with him, either now or during the regular season, that it is far safer to write several weeks ahead, if possible, so that time can be reserved. Otherwise, it is stated, the pupil runs a risk of having to wait sometimes several weeks before there is a vacancy allowing he or she to be placed for regular study.

### ORGANISTS' CONVENTION.

The sixth annual convention of the National Association of Organists, Tali Esen Morgan, national superintendent, opened on Monday afternoon of this week, August 4, in the Auditorium at Ocean Grove, N. J.

The convention will continue all week, ending on Saturday evening, at which time the members in attendance will listen to a performance of "The Messiah," under the direction of Tali Esen Morgan, in the Auditorium.

Daily organ recitals will be given on the large organ in the Auditorium, and also in the First M. E. Church, Asbury Park.

A reception was held at the Arlington last Monday evening, and the annual banquet will be enjoyed tonight, Wednesday, August 6.

The complete program for the week is as follows:

Monday, 1.30 p. m.—Address of welcome, official address by president, Dr. J. Christopher Marks; paper, "The Relation of Music to Religious Endeavor," Rev. Dr. Vance, Nashville, Tenn.; question box, adjournment. 4.30—Organ recital, Arthur H. Turner, organist Trinity M. E. Church, Springfield, Mass.; 8 p. m.—General reception.

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Tuesday, 9.30 a. m.—Papers, "The Essential Elements of Churchly Music," Dr. A. Madeley Richardson, organist South Reformed Church, New York; "Music of the Moravian Church," Dr. William A. Wolf, Lancaster, Pa.; "Development of the Spiritual in the Music of the Church," Dr. J. S. Van Cleve, N. Y. 1.30 p. m.—Papers, "My Brother Organist," Robert M. Treadwell, organist Temple of Labor, New York; "The Advantages of Vested Chords," Henrietta Osborne Crane, Baltimore, Md.; appointment of committees, question box, adjournment. 8.00 p. m.—Reception and lawn party at the residence of Mrs. B. S. Keator, Asbury Park.

Wednesday, 9.30 a. m.—"Church Music of the Congregational Type," Reginald Lee McAll, organist Church of the Covenant, New York; chairman. Speakers—L. K. LeJeune, organist St. Stephen's Church, New York; Fred Schlieder, organist Collegiate Church of St. Nicholas, New York; Moritz E. Schwarz, solo organist, Trinity Church, New York; Dr. A. Madeley Richardson, organist South Reformed Church, New York. 1.30 p. m.—Papers, "The Problem of the Organist in the Smaller Cities," James W. Hill, organist First Universalist Church, Haverhill, Mass.; "Hymns—Their Use and Abuse," William D. Armstrong, Alton, Ill.; question box, adjournment. 4.30 p. m.—Organ recital by William H. Gage, organist First M. E. Church, Montclair, N. J., 8.00 p. m.—Annual banquet.

Thursday 9.30 a. m.—Papers, "Musical Journalism," Charles E. Watt, of Chicago; "Motu Proprio," Walter N. Waters, organist Passionist Monastery, West Hoboken, secretary of the N. A. O.; "How Can the Scope of the

N. A. O. Be Widened?" Arthur Scott Brook, organist Church of the Strangers (Deems Memorial), New York. 1.30 p. m.—Papers, "Orchestration for the Organist," Homer N. Bartlett, New York; "The Perfunctory Musician," Chester H. Beebe, organist James Memorial M. E. Church, Brooklyn, and treasurer of the N. A. O.; "Three Defects," James Pearse, Mus. Bac., Yonkers, N. Y.; question box adjournment. 4.30 p. m.—Organ recital by Clifford Demarest, F. A. G. O., organist Church of the Messiah, New York. 8.00 p. m.—Organ recital, auditorium, Ocean Grove, by Dr. Percy J. Starnes, F. I. G. C. M., London, organist of the auditorium, Atlanta, Ga.

Friday, 9.30 a. m.—Papers, "The Organ Recital as a Civic Asset," Mrs. E. B. Summers, Keokuk, Iowa; "The Oblong Nuisance," Newton Corey, Detroit, Mich.; question box adjournment. 1.30 p. m.—Papers, "Standardization of the Organist," Tali Esen Morgan, general superintendent N. A. O. business meeting. 4.30 p. m.—Organ recital by Newton J. Corey, organist Fort Street Presbyterian Church, Detroit, Mich. 8.00 p. m.—Organ recital by J. J. Miller, organist Christ Church, Norfolk, Va.

Saturday—Open meetings, committee meetings, Rumpus Club exercises, etc., etc. 8.00 p. m.—Grand performance of "The Messiah" in the Ocean Grove Auditorium, under the direction of Tali Esen Morgan.

### Luella Chilson's-Ohrman's Programs.

Luella Chilson-Ohrman makes programs which enable her to bring out the very best she has to give. At a recent musicale at the new Leland banquet room in Chicago, the popular soprano submitted the following carefully arranged music and received flattering praise from the cultured members of the music club giving the concert:

My Mother Bids Me Bid My Hair.....Haydn  
A Pastoral (Old Italian).....Veracini  
Wenn die Kinder Beten.....Reger  
Stille Thänen.....Schumann  
Vor Sonnenaufgang.....Meyer  
Comment Diraient-ils.....Liszt  
Waltz Song (Romeo and Juliet).....Gounod  
Memory.....Parks  
May Time.....Anderson  
In the Woods.....MacDowell  
Will o' the Wisp.....Spross  
Polonaise, from Mignon.....Thomas

### Ten Texas Girls at Patterson Home.

Texas is well represented in New York City by young ladies who have come north to study music. In the Misses Patterson's Home for Music and Art Students, at 257 West 104th street, there are ten young ladies this summer from Texas.

Elizabeth Kelso Patterson, teacher of singing, has charge of the voice department in the home. For those desiring to study piano and violin, Miss Patterson arranges for the student with the best teacher in the city.

### Blackmore's Recitals in Germany.

John J. Blackmore, the well known pianist, is at present in Berlin coaching with his former master, Arthur Schnabel. Before returning to New York in the early autumn Mr. Blackmore will appear in recital in Leipzig, Munich



JOHN J. BLACKMORE.

and Dresden. He is also to have several appearance with orchestra.

Mr. Blackmore will be in his Carnegie Hall studio early in October.

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## PARIS

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to H. O. Osgood, 43 Boulevard Beauséjour, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

Tuesday noon. This Paris budget has to get away each week on Tuesday afternoon so as to catch the fast mail from Cherbourg Wednesday morning. At nine o'clock this morning the chances of filling up this week's space seemed exceedingly dubious, as the only real music which I know of in Paris just now is to be found at the evening concerts in the Jardin des Tuileries and even the most impassioned description of them can hardly be regarded as live news matter.

At 10.30 the prospects had not improved much. But five minutes later the door-bell rang and all danger was over. My visitor proved to be no other than one of the



AT VILLA D'AUBIGNÉ.

oldest friends of THE MUSICAL COURIER, Siegfried O'Houlihan, who came in with a letter of introduction from the editor and a pressing thirst, of both of which I relieved him. I was delighted to see him. Mr. O'Houlihan had been journeying in Germany, I knew, and here was copy by the ream. "O'Houlihan on Germany." Having pressed him firmly into my interviewing arm-chair, with plenty of lip and throat moistener within reach of his delicately chiselled hand, I began.

"Mr. O'Houlihan, I see you have been spending some time in Munich, the city where I have resided for the last several years. What were your impressions of it?"

"Very deep ones," replied Siegfried O'Houlihan.

"How deep?" I queried.

"About seven inches every half-hour, except mornings. Yes," he continued, "the size of the Masskrug [N. B.—Mr. O'Houlihan spoke this with unimpeachable German accent. I regret that it is only to be translated by the very common words, 'beer-mug'], which I estimate at about seven inches of height by three of diameter, convinces me that the citizen of Munich has advanced to a state of culture and intelligence rivalled by that of few cities of the world. The contents of these Masskrüge is also not to be abhorred."

"Very true, my dear Mr. O'Houlihan," I replied, "but I had hoped to glean some of your thoughts as to Munich music. I know from a card which you sent us that you saw Dr. Richard Strauss. Did you have an opportunity to converse with him?"

"Not directly," replied he. "I was enjoying my Früh-schoppen (second breakfast) at the Franziskaner [a famous old Munich restaurant.—Ed.] one morning when Dr. Strauss came in with some friends and sat down at the next table. He was, as you know, born in Munich and is evidently a partaker of the native custom, for he ordered and consumed, about allegro vivace, no less than four pair of Weisswurst. I have always interested myself to know the food of genius, the nutriment which fosters its gems of thought, so I inquired as to the composition of the

Weisswurst. I learn that it is compounded of water, bread-crumbs, and chopped parsley, with the addition of a small quantity of minced veal, all carefully kneaded together, stuffed into a sausage case and boiled until bulbous. This danger is consumed by the true-hearted citizen of Munich every day between 9 and 11 a. m. in order to dampen his otherwise too ferocious appetite for the noon meal."

Mr. O'Houlihan paused to moisten his lips and then continued: "Later I reflected as to any possible connection between Weisswurst and Dr. Strauss' music. Possibly there may be traces of the minced veal or even an occasional glint of parsley, but further—". Here Mr. O'Houlihan became lost in reverie again. I ventured to interrupt with another question.

"Did not Dr. Strauss say something of interest? Was there no pearl of thought which fell from his lips?"

"Yes," answered the genial German-Irish-American, "it was evident that one of the gentlemen who accompanied him was in some way connected with the house which published his works. The discussion for the first three-quarters turned upon the 'Festival Overture,' which I understand the master has written for the dedication of the new Konzerthaus in Vienna next October. Dr. Strauss contending that, as the demand for such a work is necessarily limited, owing to the comparative infrequency of dedication with accompaniment of full orchestra, the royalties should be proportionately higher. Unfortunately I was unable to understand just how the discussion terminated, but later I caught a remark of the master's which, being expert opinion, should be recorded for the benefit of coming generations of composers. The talk had turned to card-playing and especially to the great German game of Skat, the fascination of which can only be compared to playing poker for beans. Dr. Strauss is a passionate lover of this game and has learned to play it with the left hand only, while scoring for an orchestra of 106 musicians at the same time with the right. His eye lighted up and quietly, assuredly, without the slightest trace of excitement or apparent fear of contradiction, he pronounced the following dictum:

"Das Skatspielen ist doch schöner als das Komponieren."

Here Mr. O'Houlihan moistened his lips again and then continued: "This freely translated—and I understand that translations are still to be free, though we are again increasing the duty on 'Art'—means 'After all, playing Skat is more fun than composing.' This, you must realize, is the carefully digested opinion of the world's most prominent authority. I trust you will publish it far and wide and that it may fall upon the ear of many a young and ambitious musician who is bound direct for failure if he persist in his determination to become a composer, but who might climb to the highest pinnacle of success in a long and honorable career as a card-sharp."

Mr. O'Houlihan arose.

"Must you go?" said I.

"Even so," he replied.

"And were there no other salient impressions of inter-

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est gathered by you in Germany? Were you only in Munich?"

"No," he replied, "I was in Leipsic as well. I arrived late at night and the morning train for Munich had left the next day before I saw it."

"Saw what?" I asked.

"The Völkerschlachtdenkmal," said he, having drawn a long breath in advance, "that huge pile of Boston brown-stone fronts which will be dedicated next October in commemoration of the one hundredth anniversary of the battle of Leipsic. In 2013 people will realize that the monument of 1913 is a much greater crime against humanity than the battle of 1813, though it was the longest and bloodiest on record. The terrors of war are naught to those of peace. After the first glance I jumped into an automobile, returned to my hotel, locked myself into my room, closed the blinds and waited in the dark, longing for the time of departure of the evening train to Munich, in fear lest they should try to show me something still more ugly. Though on second thoughts," added Mr. O'Houlihan, giving me his hand in farewell, "I am convinced that my precaution was needless. There is nothing uglier in the world."

Mr. O'Houlihan is correct. I, too, have seen the Leipsic monument.

All of which, I am afraid, has little to do with Paris, but as stated before, Paris news is extremely scarce this week. I am quite unable to comprehend how the critics of the daily theatrical papers can find the courage to go on turning out half a column of something every day about the absolutely featureless and uninteresting performances of "Rigoletto," "Faust," etc., which are still going on at the Opéra for the benefit of the stranger within the gates. And speaking of the Opéra, the premiere of "Jewels of the Madonna," which was postponed from June owing to the indisposition of Mary Garden, is due for the very beginning of the new season in September.

Giulia Valda, of the Lamperti-Valda School of Singing, is one of the teachers kept in Paris through the summer by the many American disciples, new and old pupils, who come over at this time to learn or to refresh old knowledge. Saturday afternoon Madame Valda gave a very pleasant little reception for Richard Bennett, the well-known New York actor, and his wife and Mrs. David Belasco. Mr. Bennett who, before turning to the drama, planned a career on the operatic stage, was a former pupil of Madame Valda. Among those present were Princess Cornelia de Bourbon, Baron de Ricasolo, Comtesse de Arnail, Marquise d'Aste, the latter a pupil of the hostess, and the following, all members of her summer class this year: Miss McClean, Miss Hanslip, Victoria Harrel, Mrs. Marcus Pluth, Mrs. Joseph Humphreys, Mrs. George Finck, Miss Glover, Mlle. Duchmar and Ruth Lipscomb. There was no music—a point which I commend to the attention of all hosts and hostesses who have little affairs on hot summer afternoons.

Wilhemina Russell, of Mexico, who has been studying with Madame Fitz-Randolph all this past season, sang recently at a musicale at the Young Women's Christian Association with great success. Her part of the program was originally scheduled for only two songs, but the audience insisted on hearing six and were even then reluctant to let the singer go. Madame Fitz-Randolph is still very busy teaching, though she hopes to get away for some time in August by the expedient of taking some of her pupils with her. Mr. Fitz-Randolph will soon go with the children to Heidelberg, the Harz Mountains and then to the large place near Lubeck, which is their summer home. Madame Fitz-Randolph will, if possible, go into Switzerland and later join her family in Germany. She has met with great and well-deserved success in her first season in Paris, having had a class of no less than seventeen.

Kathleen Vierke, the Irish mezzo-soprano, is singing this week at the Casino at Deauville, that famous shore resort which is the summer home of so many Paris musicians, including Jean de Reszke. Her program includes works of Schubert and Handel and songs of Louis Campbell-Tipton, sung with full orchestra under the direction of Louis Masson. Serious artists, as has often been noted in this column, are coming more and more to realize that the songs of Campbell-Tipton are some of the best vocal works which are being produced at the present day.

Mr. Holman-Black and his brother, Frank Holman, have left town for the summer and their beautiful studio in the

Avenue de Breteuil, which has so often opened its hospitable doors for the musicales of American singers and players, is closed. Mr. Holman-Black will be at Dinard as usual and Mr. Holman is in the Pyrenees.

Yesterday morning I had the pleasure of being one of a small audience of three who listened to an impromptu musicale at the studio of Joseph Hollman, the splendid cellist, who played some of his own works and also the obbligate to his "Chanson d'Amour" finely sung by Madame Bourgeon. Mr. Hollman's recent recital in London was very successful.

M. and Mme. Marcel Chailley are at their charming summer home at Mandres, near Brunoy, Seine et Oise, about half an hour out of the city, far enough to be quite in the country, but at the same time near enough to allow M. Chailley to come up once or twice a week to attend to his pupils.

The picture on the previous page shows plainer than words can tell the size and quality of the summer

#### JOY IN CAMP.



For the first time in 100 years a woman has won the Grand Prize at the Paris Conservatory.—News item.

class of L. d'Aubigné this year. It was taken last week in the grounds of the Villa d'Aubigné at Sèvres, just outside of Paris, and shows, too, in what pleasant surroundings this large class works. Incidentally it may be mentioned that the dog on the left is a tenor, the one in Mr. d'Aubigné's arms a baritone and the one on the right pure pass. The effect produced when they all three start in together is remarkable.

#### Byford Ryan Resumes Work.

Of all the arts, music requires the greatest skill and experience on the part of the teacher, and of the several branches, the art of singing is one of the most difficult to teach, because in dealing with the voice one comes in direct contact with a vital organ so delicate and so easily damaged if practised upon by one not familiar with its functions, that it behooves parents to guard the throats of their children as they do the rest of their bodies. The tutor or governess who can teach everything is a thing of the past. In this age things have to be done well, because the demand is greater for more finished products.

Only a few are capable of training and developing the voice. Byford Ryan, of New York, is one of those few. He has gained his ability by reason of experience and knowledge, and his pupils prove this statement. The results produced in them are his assets. He is a voice specialist and therefore is in a position to fill the aching void left so by the passing family jacks-of-all-arts. He returned to New York on August 4 to resume work at his studio, 28 West Sixty-third street.

Priscilla's Mother—Priscilla, you seem to have dropped your painting, your singing and your piano practice.

Priscilla—Yes, mamma. What's the use of it all now that I'm engaged?—Winnipeg Town Topics.

#### SEATTLE'S AUDITORIUM.

Seattle, Wash., July 25, 1913.

Seattle is to have an auditorium. Heretofore concerts and recitals have been given at such churches, hotels and theaters as might be available. Fault has been found with the acoustic properties of several of the smaller halls, so that there have been remarkably few pupil recitals given during the past season, due mostly to the lack of accommodation.

The Washington Art Association for several years has had in mind the construction of a building which would meet a long felt want, but only in the last ten days has that plan taken definite form. Through reorganization and the co-operation of several prominent citizens and a building corporation the plans have been adopted, and actual construction will begin soon. A nine-story building of concrete and brick will have on the first floor an auditorium with a seating capacity of 5,000 persons, and equipped with a stage larger than that of any theater in the city. Here the symphony concerts and such grand opera as Seattle may be fortunate enough to halt on flying tours will be given. The two upper floors will be devoted to art galleries and museum purposes. Two other floors will contain smaller halls for recitals, concerts and lectures—one with a seating capacity of 500, and the other, 200 persons. The remaining space will be divided into studio suites for musicians and art workers.

The following two programs were given during the noon hours last Monday and Tuesday at the Plymouth Church by Elias Blum, Whitman Conservatory, Walla Walla, Wash.

#### MONDAY NOON.

Vision, op. 156, No. 5.....Rheinberger  
Pastorale, op. 29, No. 3.....Foote  
Berceuse.....Kinder  
Chorale, Herzlich tut mich verlangen.....Bach  
Prelude and fugue, A minor.....Bach  
To a Wild Rose, op. 51, No. 3.....MacDowell  
A Deserted Farm, op. 51, No. 8.....MacDowell  
A. D. MDCXX, op. 53, No. 3.....MacDowell  
Scherzo.....Blum  
Andantino.....Blum  
Festival March.....Blum

#### TUESDAY NOON.

Judson Waldo Mather, organist, Plymouth Church.  
Prelude and fugue on B-A-C-H.....List  
Adagio, from fifth sonata.....Gustmant  
Midsummer Caprice (new).....Edward Johnson  
Waldweben, from Siegfried.....Wagner-Rogers  
Concerto in F major, op. 137.....Rheinberger  
(Accompanied by string orchestra and horns.)  
HARRY KRINKE.

#### Goodson's Fifth American Tour.

Ever since her triumphant debut in Boston, with the Boston Symphony Orchestra, on January 12, 1907, Katharine Goodson's popularity in America has been increasing. Her fifth American tour within seven years will be made this coming season and the bookings up to date, beginning early in November, indicate that this will be the biggest tournee she has yet undertaken.

During her holiday in Switzerland this September, Miss Goodson will visit Paderewski with the purpose of playing his concerto to him. As has been already announced, she expects to play this work several times in America during the coming season. Apart from the naturally effective writing for the solo instrument, she considers it a very poetic composition, and full of fine musical feeling.

Katharine Goodson's tour will open at New Haven with orchestra, on November 4, when she will play the G minor concerto by Saint-Saëns. During the season she will be heard also in the big D minor concerto of Brahms; it was of her performance of this concerto in Hamburg, under Nikisch, that the latter wrote: "In grateful remembrance for a rare artistic treat." In 1909, she played this work with the Chicago Symphony Orchestra under Frederic Stock, who wrote of the performance that it made "a most profound impression; it was masterful playing, broad in style and absolutely musicianly." Hugo Heermann, the famous violinist, who was also present, wrote over his signature in her book: "In unforgettable remembrance of the Brahms D minor concerto."

It may be remembered that in the season 1909-1910 Miss Goodson created a record by appearing with more orchestras in the United States than any visiting artist had ever done before in one season, and many of these have already engaged her again for the coming season. Among the more important works in which she will be heard in recital are the sonatas, op. 110 of Beethoven, the F minor sonata and "Vier Klavierstücke" of Brahms, the poetic ballades of Grieg and many other compositions which she has not yet played in America.

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# CHICAGO

Chicago, Ill., August 3, 1913.

The program for the second symphony concert given under the auspices of the University of Chicago at Mandel Hall, last Wednesday evening, July 30, was as follows:

Overture, Oberon ..... Von Weber  
Symphony No. 40 in G minor ..... Mozart  
Overture, The Merry Wives of Windsor ..... Nicolai  
Larghetto (from second symphony) ..... Beethoven  
Praeludium ..... Jarnfelt  
Berceuse ..... Jarnfelt  
Waltz, Tales from the Vienna Woods ..... Strauss  
Andante Cantabile ..... Tchaikowsky  
March, Pomp and Circumstance ..... Elgar

Jenny Dufau, soprano, will furnish the program at the University Summer Concert in Mandel Hall, Monday, August 4.

The Chicago Band Association, under the leadership of its conductor, William Weil, gave the sixth of its downtown concerts in Grant Park last Wednesday evening, July 30.

"Lucia," with Jenny Dufau in the title role, opened most auspiciously the season of grand opera at Ravinia Park last Monday evening, July 28. The other principals included: Leonid Samoloff, tenor; Louis Kreidler, baritone, and Harry Davies, tenor. Attilio Parelli conducted.

Rose Lutiger Gannon, contralto; Albert Borroff, basso, and Albert Lindquest, tenor, have been engaged to appear in concert at St. Katherine's College of St. Paul, Minn. St. Katherine's is one of the largest Catholic institutions in America. The date was secured by Gertrude V. O'Hanlon.

Frederic Vance Evans, vocal teacher and formerly of the faculty of Highland Park College, of Des Moines, Ia., will succeed Dean Harper, resigned, as head of the vocal department at the Lawrence College, of Appleton, Wis.

Oscar Condon, formerly business manager of the St. Louis Orchestra and connected now with the St. Paul Orchestra, visited THE MUSICAL COURIER offices last week. Mr. Condon left for the South in the interest of the orchestra. Besides booking the spring tour for the St. Paul Orchestra Mr. Condon represents the interests of Charles Wagner in the North and has also established a bureau of his own.

Gertrude V. O'Hanlon was in the city this week long enough to inform this department of having secured last week the following engagements for some of her artists: Hanna Butler has been booked to furnish the program at

the Congregational Church course of Dubuque, Ia. Rose Lutiger Gannon has been engaged for a concert at Phillips Academy, New Rockford, N. Dak.

F. Wight Neuman, the impresario, sent his and his family's greetings to this office from Bad Kissingen, Bavaria. Mr. Newman is having a fine time and will be back in Chicago the first week in October.

Eric de Lamater, critic of the Chicago Inter Ocean, left the city for a four weeks' vacation in Northern Wisconsin. Mr. de Lamater was accompanied by his charming wife and children.

From Bad Ems came word from Herman Devries, informing this office of his present address: "We are at Bad Ems, at the Villia Diana, where Richard Wagner resided between June 7 and July 27, 1877. There is in front of the house a tablet with his picture, which, by the way, is excellent as to likeness. From here we are going to Bad Kissingen. Mrs. Devries is enjoying the trip so much more since we get THE MUSICAL COURIER."

Saturday afternoon, August 2, Emil Liebling gave a complimentary chamber music concert at Kimball Hall. Mr. Liebling was assisted by David Rosensweet, violinist; Max Steindel, cellist, and Josephine Rosensweet, pianist. The program was as follows:

Overture, Ruy Blas ..... Mendelssohn  
Trio in D minor, op. 49 ..... Mendelssohn  
Allegro Molto.  
Messa, Liebling, Rosensweet and Steindel.  
Sonata, op. 31, No. 2 ..... Beethoven  
Emil Liebling.  
Serenade, op. 34, No. 1 ..... Emil Liebling  
Messa, Liebling, Rosensweet and Steindel.  
Concerto in D minor (first movement) ..... Mozart  
Josephine Rosensweet.  
With second piano by Mr. Liebling.  
Trio, op. 49 ..... Mendelssohn  
Andante, Scherzo and Finale.

Edna Gunnar Peterson, the pianist, is spending two weeks as guest of honor at Mrs. George Pullman's home at Elberon, N. J. After her visit at the summer home of her hostess, Miss Peterson will go to New York City, returning to Chicago September 1.

Wendell Heighton, the popular manager of the Minneapolis Orchestra, passed through Chicago last Thursday on his way back home from the East, where he spent several weeks in the interest of his orchestra.

Frederick Stock, conductor of the Chicago Symphony Orchestra, and Mrs. Stock sailed last week for their annual trip abroad.

Harry Schoenfeld, the well known conductor of the Germania Turnverein, of Los Angeles, called at this office Friday afternoon, August 1. Herr Schoenfeld and his choristers covered themselves with glory, winning first prize at the National Turnfeste in Denver.

Mr. and Mrs. Arthur Burton left this week for the Berkshire Hills, where they will enjoy the month of August. The Burtons will be back September 1, and the distinguished vocal instructor will reopen his studios in the Fine Arts Building on September 3.

Ruth Burton, vice-president of the Mary Wood Chase School of Musical Arts, was in Chicago last week for a day making plans for the opening of the fall term. The Mary Wood Chase Summer School at Epworth, Ludington, Michigan, is, this year, twice as large as last year. The president, Miss Chase, was compelled to enlarge the school and built a beautiful cottage, which has only been opened a few weeks. Students at the summer school, besides studying, enjoy recitals by Miss Chase, pianist; Isidore Berger, violinist; George Ashley Brewster, tenor, and Benjamin H. Burt supplies orchestral accompaniments. The fall term at the Mary Wood Chase School of Musical Arts begins September 15. Registration September 8 to 13.

Oscar Condon has taken under his exclusive management Rosemary Glosz (Mrs. David Rose). Mrs. Rose had retired from the stage after marrying Mayor Rose, of Milwaukee, and only the inducements of Mr. Condon won the permission of Mr. Rose to allow his wife to re-

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turn to the concert platform, but he will not consent to her appearance in opera. Mrs. Rose has had flattering offers from two leading opera houses, but declined them. Mr. Condon, who managed the St. Louis Orchestra for several seasons, and who now is booking the tours for the St. Paul Orchestra, is at present in the West booking his artists.

RENE DEVRIES.

### Melba-Kubelik Tour.

Madame Melba's joint tour of America with Jan Kubelik has brought to Loudon Charlton's office many letters from cities which never before have been accorded a place on the concert map, places of a few thousand people in outlying sections which would be willing to go to almost any lengths and to raise large guarantees to secure the attraction. The only difficulty, according to Mr. Charlton, is the fact that few of these places have halls of sufficient capacity, even though it is certain that patrons in unlimited numbers would come from nearby towns. The famous tour of Sarah Bernhardt of several years ago is recalled by the offers received from committees in several hamlets to build temporary structures or erect tents to accommodate the artists—a proposal which, happily, it has not been necessary to accept, as the number of applications from cities with suitable accommodations has far exceeded the supply of available dates.

Reference to Madame Bernhardt recalls the fact that the great French actress for a long time has been a warm friend of Madame Melba, and has assisted her materially in perfecting the histrionic side of several of her operatic roles, notably that of Ophelia. The opera chosen for Madame Melba's recent jubilee performance in Covent Garden, London, was "La Boheme." It was this occasion, with its remarkable demonstration of enthusiasm and its deluge of flowers, that Madame Melba termed the most wonderful night of her career, and the most emotional.

"I cried like a child," she confessed the next day. "I have not slept a wink, for I cried every moment. Last night is one I shall never forget. My voice did everything I wanted." The extent of Madame Melba's success was shown by the London Times' declaration that her singing was "as near perfection as seems humanly possible."

Jan Kubelik's visit to London chanced to take place at the same time as Madame Melba's triumph—in fact, it was a series of joint appearances with the prima donna that brought the violinist to England. Kubelik's visit was, likewise, the means of demonstrating what a remarkable following he enjoys.

### Augustine Haughton in Italy.

Augustine Haughton, the well known soprano of Philadelphia, is in Florence, Italy, studying with Signor Sorelli. In August, Miss Haughton will visit Paris, returning to Philadelphia early in October.

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**Sigismund Stojowski's London Success.**

Sigismund Stojowski, the eminent Polish pianist and composer, recently scored a great success in London with Arthur Nikisch and the London Symphony Orchestra, as well as in recital. The following press comments are extracts from tributes won by him in London, Paris, Edinburgh and Leeds during June:

Sigismund Stojowski's second piano concerto was played for the first time in London, with the composer as soloist. The melodic outline of the new concerto is graceful in its sweeping curves. M. Stojowski's fertility of invention was found in the technical strength of the work, which revealed the composer's wide knowledge as to the possibilities of orchestra and piano.

He possesses a distinct facility for the composition of chamber music. The work of principal importance was a violin and piano sonata in F major, admirably played by Paul Kochanski and the composer. Throughout the sonata there was proof in abundance of M. Stojowski's skill in the invention of interesting thematic material. . . . The composer's playing was always powerful and brilliant.—London Standard.

The concerto is a musicianly piece of work and contains abundant melodic charm. Played as it was by the composer as soloist and the London Symphony Orchestra, under Arthur Nikisch, it secured a very fine interpretation. M. Stojowski is obviously the possessor of much originality of thought and an undoubtedly effective manner of expressing it. These qualities were amply demonstrated in his E major sonata for violin and piano, admirably played by Paul Kochanski and the composer; several piano solos and a group of attractive songs.—London Daily Express.

Wherever the piano is played the name of S. Stojowski is, of course, well known as that of a very clever writer of light and dainty music. He is certainly a master of miniature. There are delicate fancies and imaginative touches in such pieces as "Poema d'Ete," which he played very beautifully himself, and such songs as "Si tu Etas un lac insondable" and "Comme un luth sonore." As a pianist, with his bright yet round tone, and his neat execution, he is always admirable. He played exceedingly well last night.—London Daily Telegraph.

M. Stojowski, unlike many composers, is a first rate executant, and was able to play his compositions, which, taken as a whole, represent something of worth added to musical literature.—London Morning Post.

A new piano concerto by M. Stojowski proved a very graceful work, charmingly written and very cleverly scored.—London Daily Chronicle.

M. Stojowski played an important part as pianist and composer at the Symphony Concert at Queen's Hall last night. His piano concerto, one of the novelties produced yesterday, is unusual in structure. Opening with a prologue instead of the usual movement, this is followed, without a break, by a scherzo, and the work closes with ten variations. The melodic material employed is much the same as many other composers have used, both in color and texture, but the manner in which it is worked into the orchestral web makes it individual and distinctive. Technically M. Stojowski is his own master. The concerto secured an admirable reading.

At a concert of his own works M. Stojowski showed that he nearly always has something to say that is worth saying. His material was consistently melodious and well considered. His piano compositions are distinctly original both in ideas and their elabora-

tions, and his interpretations of them were executively brilliant in expression as the occasion demanded.—London Globe.

The concerto is melodious and skilfully written. M. Stojowski gave a sympathetic performance of his composition.

M. Stojowski gave a special concert of his own writings last night.

On the former occasion we were favorably impressed by the skill and melodiousness of the work then heard, and this may be said



SIGISMUND STOJOWSKI.

to be the general effect of his further examples. The sonata made the best impression, being written with admirable regard for the requirements of the two instruments. The second movement, styled "Intermezzo" and a species of scherzo, has a theme of three bars ending on the upbeat with a decidedly quaint effect. The most successful section is, however, the third one, an ariette. This is distinguished by an emotional, flowing melody, which is treated with much skill.—London Pall Mall Gazette.

Under Herr Nikisch's direction a new piano concerto was brought to a hearing, the work of S. Stojowski, who himself sustained the part of soloist therein with marked success. The concerto is laid out on decidedly novel lines, its three movements consisting of a prologue, scherzo, with a set of variations by way of finale. This last portion especially is carried through with much spirit, and a reminiscence at the close of a plaintive theme previously heard in the prologue serves to impart a sense of unity to the whole.—Edinburgh Scotsman.

Mr. Stojowski will return to New York in the early fall to resume his teaching at the Von Ende School of Music. He will be heard next season at numerous concerts and recitals. (Advertisement.)

**Camera Snapped En Route.**

The camera caught this interesting group aboard the North German Lloyd steamship Bremen on July 19 while en route to Europe.

Reading from left to right the personnel of the group is



OFF TO EUROPE.

as follows: George F. Atherton; Olive Fremstad, soprano of the Metropolitan Opera Company; Annie Friedberg, the well known concert manager; Miss Watkins.

**Esperanza Garrigue to Return.**

Esperanza Garrigue, the well-known singing teacher, has been spending some time in Europe, and will return via Trieste during the present month. Upon her arrival she will go to Maine with her pupil, Roberta Beatty, who is engaged to sing at the Maine Festival in October.

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**Paris and Cologne Engage Tina Lerner.**

Two of the leading orchestras of Europe, one French and the other German, have engaged Tina Lerner, the Russian pianist, as soloist for the coming season. She will appear at the famous Lamoureux symphony concerts in Paris under Chevillard and at the equally well known Gürzenich concerts in Cologne under Generalmusikdirektor Fritz Steinbach. These concerts rank among the first in Europe. This artist will be heard also in two recitals in Paris during November. In Germany, Tina Lerner will appear as soloist with the Bohemian String Quartet in Leipzig; will give two recitals in the same city and recitals in Frankfurt, Dresden, Hannover and Hamburg.

Miss Lerner's engagements in England for the coming season already number fifteen, including appearances with the leading symphony societies. The list of countries she will play in includes England, France, Germany, Belgium, Holland, Norway, Sweden, Russia and Spain.

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## BISPHAM'S CAREER.

Relative to his training for the stage, David Bispham, the distinguished American baritone, said when interrogated upon this subject: "I hadn't any. I was like Topsy, 'I jess growed.'" And he went on to say: "It is growth that counts; but I wish I had received training in early life, for 'Art is Long,' indeed, and there is so much to know and to do that henceforth forever more those who are to go upon the stage, or enter into musical life must begin betimes to acquaint themselves with all the phases of their art, and, if able to speak with authority, after a wide experience they may perhaps begin to specialize. We, in America, have been taught to consider the stage as a wicked place, the theater as something to be shunned.

"Why, my dear Quaker mother would not even enter a theater to hear a lecture upon a serious subject—she felt that even the building itself was immoral! As a mere boy I could not agree with her; and when, at about the age of twenty-one, I began to act and sing a good deal as an amateur, she never came to see me perform; I appreciated her point of view, and was all the more gratified when, years later, she withdrew all objections and gave me her blessing before I entered upon my operatic career in London, at the Theater Royal, Covent Garden."

"And what led up to this?" Mr. Bispham was asked.

"Well," replied the actor-singer, "lots of experience without any training—as it is known in the dramatic and musical schools of Germany and France. You see, after I graduated at college, I took a trip abroad, and came back to go into the wool business in the firm of my Quaker uncles in Philadelphia; and I can say, frankly, that the European tour had started my natural artistic impulses going so that they could not be stopped.

"But I stuck to business with a perseverance worthy of a better cause; that is, better for me; for I yearned for—yes, I 'hankered' after music and the stage, and joined every organization in town that could eventually lead me there. After business hours I would have my vocal lessons, and in the evenings I would attend rehearsals of the Orpheus Club—a male chorus; or the Oratorio Society; or a madrigal club. Then I also joined a church choir and a dramatic association; and between all these and my social musical activities I was pretty busy, and got enough of the breath in my nostrils o' nights to carry me through the days of drudgery in the wool business! No, that was not what one would call 'training'; but in that way I acquired a vast amount of information and experience that were of the utmost value to me later, indeed led me directly into my career before the great public. I can never be too thankful for the many evenings spent listening to the greatest chamber music—string quartets, and so on—at the house of a distinguished musical friend.

"I shall never forget how on the day I graduated at college I thanked goodness that I never should have to take any more examinations. But little did I think that my life was to be one of constant examinations! Examinations before a far more severe tribunal than any set of college professors that ever was or will be—the great public. Yes, I was unconsciously preparing to meet that august body."

"Now let me see," said Mr. Bispham, pointing to a shelf in his study, "here is the book in which I keep note of all I have ever done; and on those shelves are the bound volumes of programs year by year, containing full particulars of my work, even from amateur days. You see here are all of the classic oratorios, and some three hundred sacred and secular works for male or mixed voices, and about twenty plays and operetta performed in those amateur days. Among the latter some of the works of Offenbach and of Arthur Sullivan—such as 'The Sorcerer,' 'Trial by Jury' and 'Box and Cox,' a number of farces and one-act plays, too, leading up to 'Still Waters Run Deep.' I rather fancied myself as Hawthorne in that—and Gilbert's 'Engaged' and 'Sweethearts.' I was fond of the classic English comedies, and of Shakespeare, and used to do scenes from 'The School of Scandal,' 'Julius Caesar,' 'Macbeth,' and 'Hamlet,' and so on.

"These things all led me along, until presently I began to sing the minor solo parts before the real great public in the oratorios—and Bach's 'Passion Music,' Handel's 'Messiah,' Gounod's 'Redemption,' for instance. And then suddenly—good-bye to business! Shades of the world's great, what was business to me, or me to business! Let wool be pulled over other people's eyes, not over mine! Henceforth I must fare forth into the world of art but seeing, not blindly; with serious intention, not with haphazard steps.

"So, armed with a good deal of valuable material among the mass of junk I had accumulated—but that's the way with everyone, the junk fills up the chinks, or acts as a sort of ballast—I proceeded to Europe to study vocal art, and the languages, and to abide my time, preparing for what I felt would come—namely, a public career. And it came.

"Upon returning from Italy and Germany to London, I set about making acquaintances in the artistic world, with

experimenting with the 'Planchette,' something like the Ouija board, a device intended to assist automatic writing. It would not move for me, and I was not touching it, nor had I spoken a word, when, under the hand of one of the others it began to move, and rapidly and clearly wrote in large letters upon the broad sheet of paper beneath it the words, 'Opera by all means.'

"My friends, who read it first, were at a loss to understand, when I exclaimed it was a reply to what I was about to ask, namely, 'Should I go on with my concerts, or take up opera as my particular work?' And there was the answer, plain as a pike-staff before my eyes! Opera by all means."

"To say that we were interested is a mild term, but the excitement grew as question after question was answered quickly and legibly. I kept the paper with the mystic writing and this is what was said: first, 'Opera, by all means.'

"Then I asked, 'What operas shall I study?' and it replied, 'The operas of Verdi and Wagner.' Then I demanded to know what particular operas, and was told to study 'Aida,' 'Tannhäuser,' 'Tristan and Isolde,' and 'Meistersinger.' My next question was 'Which parts shall I learn?' And it replied, 'The principal ones, of course.' But I insisted that I be given the names of the roles, and I was told 'Amonasro,' 'Wolfram,' 'Kurwenal' and Beckmesser, respectively.

"All seemed right but 'Beckmesser,' for that lay so high, was so unvocal, so difficult, that I had never, even remotely, considered it; indeed, I was learning the part of 'Hans Sachs' at the time. However, I asked one more question and, that being answered, not another word

would come, and the sitting ended. The question was: 'When shall I be engaged?' And the reply came: 'In a couple of months you will know.'

"We three men sat there amazed. The one whose hand rested on the Planchette was not musical; he seldom attended operatic performances, and, under ordinary circumstances would not have been able to give the names of the character in operas.

"I was so deeply impressed with all that had taken place that I engaged an accompanist the following day, and set to work at 'Beckmesser' first, because of its difficulty; the parts of 'Amonasro' and of 'Kurwenal' I also learned; and two months after the memorable evening of the conversation with Planchette, whose last word had been 'In a couple of months you will know,' I received a communication through the concert manager, Daniel Mayer, that Sir Augustus Harris, the impresario of Covent Garden, wished to revive 'Meistersinger' with Jean de Reszke as 'Walther,' and offered me the part of 'Beckmesser.'

"Imagine my amazement! But I knew the music, and accepted. During rehearsals De Reszke caught a heavy cold, and the production was abandoned until the following season, when I performed the part and held it for many years in London and in New York. On the day of the postponement, as I was leaving Covent Garden Theater, Sir Augustus Harris told me he had just learned of the sudden illness of the German baritone who was to sing the next night in 'Tristan and Isolde,' and asked me if I knew the part of 'Kurwenal.' Trembling with excitement, I answered 'Yes.'

"All right," said he, "Mahler is working with the orchestra at Drury Lane Theatre now; you'd better go over and listen sharp, for it's catchy stuff, you know, and you'll not have any other rehearsal."

"So I went; and Mahler—the late great conductor who was so recently with us in New York as director of the Philharmonic—being satisfied that I knew the music, I performed the part to Max Alvary's 'Tristan,' and held it for many years.

"Well, that was twice the prophecy had come true. And so I found myself a member of that great opera company that included the names of the most celebrated singers in Europe and America, many of whom are still before the public.

"But the third role was yet to be offered, and it came true to the word of Planchette. For, owing to the sudden indisposition of Victor Maurel, now in New York, I was



As the Vicar of Wakefield in Liza Lehmann's opera.

As Alberich in "Nibelungen Ring."

DAVID BISPHAM IN STRONGLY CONTRASTED ROLES.

a view to singing in concert and oratorio—for out of deference to the views of my mother, I had not prepared for an operatic career; and I am glad of it now, for I know so much more than merely opera, that I have been able to cultivate the whole musical field, and not merely one corner of it.

"It was not long before I obtained concert engagements under excellent auspices; and these led to my participation in two beautifully produced operettas, each of which was performed for some great charity before the late King Edward, then the Prince of Wales, and the cream of London society. One, 'The Ferry Girl,' by Lady Arthur Hill, was given at the Savoy Theater; the other, 'Joan,' by Ernest Ford, at the Opera Comique—now torn down. In this, as the chief Bulgarian brigand, a comedy part, I was fortunate enough to attract the attention of Sir Arthur Sullivan, who offered me a part in his grand opera, 'Ivanhoe,' but ultimately I declined the role as not suiting me.

"Opera, however, was looming in the distance; and my good mother knew it—and dreaded it. Then it was that I wrote to her in Philadelphia, as I had promised to do should a career on the stage ever seem to be imminent; and then it was that she, in a letter I keep, with reverence for the nobility of her character, replied withdrawing, for my sake, all her objections, and bidding me do what I knew to be right and to uphold the best in my chosen art, for it was given me from on high and she could not stand between me and my God. I have ever tried to live up to her high placed ideals.

"It so fell out that almost immediately I was, after several examinations as to my vocal and histrionic fitness for the part chosen to create the fine high comedy role of the Duke de Longueville in Messager's opera, 'The Basoche,' at the Royal English Opera, which followed the year-long run of Sullivan's 'Ivanhoe' at that beautiful house, now the Palace Theater. Messager, you know, is the director of the grand opera in Paris and was then at the head of the Opera Comique.

"Fortunately that was a very successful engagement for me, and at its close, after a run of some months, I returned to my concerts, but was frequently besought to participate in light operas; but none that were offered seemed to suit my taste, and all were declined with thanks. At length I began to fear that I should refuse too often. And then a strange thing happened."

"I am no spiritualist, but this is what took place:

"In March, 1892, I sat with two men friends one evening

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asked to sing 'Amonasro' in 'Aida' in his stead. 'Wolfram' I performed the following season, and 'Falstaff' soon after. These with 'Iago' in 'Otello' and the Wagnerian baritone parts were always those that suited me best.

The incident above narrated took place in the spring of 1892, and I communicated it, signed also by the gentlemen who were with me, to the late William T. Stead's 'Borderland,' a magazine devoted to the serious consideration of psychical phenomena.

"I cannot tell whether or not I subconsciously caused the hand of my friend, the sensitive, to write what I myself did not know I knew, but sure I am that no one was more astonished than I at being told to learn 'Beckmesser,' and, what is much more to the purpose—at being engaged to sing it!

"People ask what good all these things do? For myself I can only say that, though I never have gone further into such experiments, by following the advice received I was led to fortune.

"The happenings of the subsequent years would make a strange eventful history. Yes, on those shelves are all the works I have performed. See, here is also the list in my book. The whole repertory of oratorio, about one hundred and fifty works. Several plays, such as my adaptation of the Beethoven play, 'Ade'äide,' and the Oscar Wilde's drama, 'A Florentine Tragedy.' You may know that I revived Byron's 'Manfred,' with Schumann's music, and 'A Midsummer Night's Dream,' and 'Antigone,' each with Mendelssohn's music. Then I produced Strauss' setting of 'Enoch Arden,' Schilling's 'Witch's Song,' Bergh's 'Raven' and Cole's 'King Robert of Sicily,' besides other recitations to music.

"But I am proud of this long list of songs, classical and modern—count them—over a thousand!"

"What is that you say about opera in English?"

"Why should opera not be sung in English? Other nations sing operas in their languages through the medium of translations—why should not we? The pity is, though, that English-speaking singers pay so little attention to their own tongue, which, if they only knew it (but they do not) is just as easy to sing in as any other, and much easier than some. However, this is a thing that is sure to come ere long; too many sensible people want it; supply always follows the demand.

"At Covent Garden we sang many an opera in English; and years ago the astute Augustus Harris used to say, 'Why shouldn't the words be understood? What's the objection?'"

Then turning to the interviewer, Mr. Bispham observed:

"You were looking at those volumes; they are the operas I have sung in—I will give them to you in the order of presentation: 'The Ferry Girl,' Hill (in English); 'Joan,' Ford (in English); 'The Basoché,' Messager (in English); 'Tristan und Isolde,' Wagner (German); 'Cavalleria Rusticana,' Mascagni (Italian and English); 'Die Walküre' (Hunding), Wagner (German); 'I Rantzau,' Mascagni (Italian); 'Die Meistersinger,' Wagner (Italian and German); 'Siegfried,' Wagner (German); 'Les Huguenots' (Nevers), Meyerbeer (Italian); 'Les Huguenots' (San Bris), Meyerbeer (Italian); 'Flying Dutchman' (Daland), Wagner (English); 'Philemon et Baucis,' Gounod (English and French); 'Tannhäuser,' Wagner (German, Italian, French and English); 'Fidelio,' Beethoven (German); 'Der Freischütz,' Weber (German); 'Falstaff,' Verdi (Italian); 'Carmen,' Bizet (Italian); 'Faust,' Berlioz (English); 'Fra Diavolo,' Auber (Italian); 'Harold,' Cowen (English); 'Die Walküre' (Wotan), Wagner (German and English); 'Flying Dutchman' (Dutchman), Wagner (English and German); 'Pagliacci,' Leoncavallo (Italian and English); 'Lohengrin,' Wagner (English and German); 'Haensel und Gretel,' Humperdinck (English); 'Don Giovanni,' Mozart (Italian); 'Martha,' Flotow (Italian); 'Der Evangelin,' Kienzl (German); 'The Scarlet Letter,' Damrosch (English); 'Das Rheingold,' Wagner (German); 'Götterdämmerung,' Wagner (German); 'Much Ado About Nothing,' Stanford (English); 'Otello,' Verdi (Italian); 'Manru,' Paderewski (German); 'Der Wald,' Smyth (German); 'Vicar of Wakefield,' Lehmann (English); 'The Cave Man,' McCoy (English); 'Paoletta,' Florida (English); 'The Atonement of Pan,' Hadley (English).

"That is a total of forty roles—twenty of them sung in English; and, of the twenty, eleven were translations from other languages and now comes the delightful 'Jolly Peasant'—a translation again. Who says opera in English is impossible?"

And Mr. Bispham smiled a broad "Jolly Peasant" smile that took in all the pleasures and triumphs of his work in the past, and gave out hopes for the success of the future in his new venture.

#### Carolyn Beebe's Plans.

Mrs. Lowell Thayer Field is planning great things for Carolyn Beebe, the American pianist. Miss Beebe, upon returning from her vacation, will enter upon her work for the coming season assured of a hearty welcome by the many music lovers who have grown to know her as an artist of the first rank.

#### DENVER SYMPHONY CONCERTS.

1516 Milwaukee Street,  
Denver Col., July 26, 1913.

The symphony concerts which are being held weekly at each of the two summer resorts, Lakeside and Elitch's Gardens, continue to be well patronized. The Denver Philharmonic Orchestra at Elitch's gave the most interesting program it has yet performed during the year on Friday, July 11. The program opened with the funeral march from Beethoven's "Eroica Symphony," which was given as a mark of respect to the memory of the late Florence Taussig. This was followed by Schumann's concerto in A minor for piano and orchestra, with Mme. Arthur Nikolic as soloist. Two short numbers by Herbert, and excerpts from the "Damnation of Faust," by Berlioz, completed the program. Mme. Nikolic gave genuine pleasure in her playing of the concerto and was enthusiastically received by the audience.

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R. Cavallo, conductor of the Cavallo Symphony Orchestra, and for the past sixteen years conductor of symphony concerts in Denver, and the Rev. Father Burke, the successful impresario, who last season made a tremendous success with his concert course, which included Rudolph Ganz, Riccardo Martin, and Carolina White, have merged their musical interests for the purpose of continuing these concerts during the winter season. A series of six symphony concerts with high class soloists has been arranged. Artists thus far engaged are: Fannie Bloomfield Zeisler, pianist; Francis MacMillan, violinist, and Charles W. Clark, baritone. These concerts will be given at the Broadway Theater.

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The program given at Lakeside Friday, July 18, by the Cavallo Orchestra was as follows: Symphony in B flat major, Schumann; "Caucasian Sketches," Ippolitov Ivanov; "Polonaise a la Polacca" from the Serenade, arranged for strings, Beethoven; "Robespierre Overture," Litloff. Lena Ellsworth Dale, soprano, was the soloist, contributing the aria, "I Greet Thee, Dear Hall," from "Tannhäuser."

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The work of Alexander Saslavsky, concert master of the Cavallo Orchestra for the summer season, has been much appreciated by the musical people of Denver. He appeared as soloist on the Tchaikowsky program given on July 25, playing the "Serenade Melancholique" with tremendous success. It is a pity that Mr. Cavallo will not be able to retain this splendid musician during the winter season, for he has been of considerable help in raising the standard of the work of the orchestra.

DOLORES REEDY-MAXWELL.

#### Walpole Wednesday Evening Recitals.

The appended program is the first in a series of six concerts to be given in Walpole, N. H., Wednesday evenings, during August:

Serenade from Roi d'Ys.....	Lalo
Un doux lien.....	Delbrouck
La Belle du Roi.....	Holmes
Die Einsamer.....	Schütt
Einen Sommerlang.....	Schütt
Es Liegt ein Traum.....	Von Fielitz
Mrs. Gould.	
Romance.....	Wieniawski
Souvenir de Moscou.....	Wieniawski
Mr. Gusikoff.	
When Shepherds Come Wooing.....	Mabel Daniels
The Fields of Ballyclare.....	Mabel Daniels
Beyond.....	Mabel Daniels
The Day Dream.....	Huhn
Mammy's Song.....	Ware
Too Dearest Place.....	Wells
Mrs. Gould.	
Siciliano and Rigaudon.....	Francœur-Kreisler
Canzonetta.....	Tchaikowsky
Spanish Dance.....	Rehfeld
Wiegenlied.....	Schubert-Elman
Mr. Gusikoff.	
Love in May.....	Parker
La Colomba.....	Arr. by Schindler
The Nightingale and the Rose.....	Fogel
Cynthia.....	Jennie P. Black
The Rosy Morn.....	Ronald
Mrs. Gould.	
Präludium and Allegro.....	Pugnani
Caprice Viennois.....	Kreisler
Humoreske.....	Ter Aulin
Zigeunerweisen.....	Sarasate
Mr. Gusikoff.	

This song and violin recital was given in the Town Hall on July 23 and the artists were: Edith Chapman Gould, the New York soprano, and Mischel Gusikoff, violinist. Max Schmalzman was the accompanist.

It is hardly necessary to add that the evening was a most enjoyable one.

#### Margaret Harrison a Favorite.

Margaret Harrison, the young and talented soprano, of New York, has risen rapidly to prominence owing to her charming personality and her fine art. Wherever she appears she immediately becomes a favorite. At the late Norfolk (Conn.) festival she won well deserved recognition for her splendid singing.

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However, advance notices and advance programs will not be considered. The data submitted must also include the place and date of performance and the names of the performers, and, before all things, it should be remembered that composers not born in the United States are ineligible for THE MUSICAL COURIER list. All communications referring to this department must be addressed:—"American Composition Editor," MUSICAL COURIER, 437 Fifth Avenue, New York, N. Y.]

Bond, Carrie Jacobs—"His Lullaby" (song), sung by Marie Belle Daily-Hardison, Ebell Auditorium, Los Angeles, Cal., April 26, 1913.

—"My Soul" (song), sung by Mrs. Charles N. Bell, Vancouver, B. C., July 7, 1913.

—"His Lullaby" (song), sung by Bess Ownbey-Lowe, First Baptist Church, Pocatello, Idaho, March 3, 1913.

—"A Perfect Day" (song), sung by Edward Ruenitz, Long Beach, Cal., February 20, 1913.

—"His Lullaby" (song), sung by Ruth Seasholtz, Zion Lutheran Church, Sunbury, Pa., June 13, 1913.

—"The Perfect Day" (song), sung by Charles Norton Hunt, Haggerty-Snell Studio, New York, July 3, 1913.

Bullard, Frederick Field—"Winter Song" (song), sung by the Boys' High School Glee Club, Van Curler Opera House, Schenectady, N. Y., May 26, 1913.

Cadman, Charles Wakefield—"Call Me No More" (song), sung by Mrs. A. I. Epstein, St. Charles, Mo., May 27, 1913.

—"Pompador's Fan" (piano), played by Mary Agnes Klesius, Seaton Hall Conservatory, Greensburg, Pa., June 12, 1913.

—"The Geranium Bloom" (song), sung by Anna L. Stevenson, Pittsburgh, Pa., June 9, 1913.

—"Flower Fete," "Indian Mountain Song" (vocal quartet), sung by Ada Grace Johnson, Maude Charlotte Kleyn, Jessie Dieken Reed, Nora Crane Hunt, University School of Music, Ann Arbor, Mich., June 19, 1913.

Carpenter, John Alden—"Don't Ceäre" (song), sung by Clifford Lott, Ebell Club, Los Angeles, Cal., June 9, 1913.

—"Go, Lovely Rose" (song), sung by Margaret Lester, Fine Arts Building, Chicago, Ill., June 30, 1913.

Cowles, Eugene—"Don't You Mind the Sorrows" (song), sung by Leon Rice, Trinity Church, Lafayette, Ind., July 8, 1913.

Eddy, Clarence—"Festival Prelude and Fugue on Old Hundred" (organ), played by the composer, Dallas, Tex., June 10, 1913.

Foote, Arthur—"Irish Folk Song" (song), sung by Grace James, Ebell Auditorium, Los Angeles, Cal., April 26, 1913.

—"I'm Wearing Awa'" (song), sung by The Woman's Music Study Club, Long Beach, Cal., February 20, 1913.

—"Hills o' Skye" (song), sung by Clifford Lott, Ebell Club, Los Angeles, Cal., June 9, 1913.

—"I'm Wearing Awa', Jean" (song), sung by Clara Wilky, Phoenix, Ariz., May 30, 1913.

Gilberte Hallet—"In the Moonlight, In the Starlight" (song), sung by Daisy M. Dyke, studio recital, Carnegie Hall, New York, June 14, 1913.

—"Minuet, La Phillis" (song), sung by Anna L. Stevenson, Pittsburgh, Pa., June 9, 1913.

Hammond, William G.—"Love's Springtime," "Cupid's Wings" (song) by Leon Rice, Trinity Church, Lafayette, Ind., July 8, 1913.

Hawley, Charles Beach—"The Sweetest Flower That Blows" (chorus), sung by male chorus, Central State Normal School, Mount Pleasant, Mich., June 23, 1913.

Homer, Sidney—"Requiem" (song), sung by Elsie Martz, Zion Lutheran Church, Sunbury, Pa., June 13, 1913.

—"Dearest" (song), sung by Mary Carson, convention and music festival, Saratoga Springs, N. Y., June 11, 1913.

—"How's My Boy," "The Last Leaf" (songs), sung by William Hinshaw, convention and music festival, Saratoga Springs, N. Y., June 12, 1913.

Kelley, Edgar Stillman—"Confluentia," "The Headless

Horseman" (piano), played by Wm. Spencer Johnson, Quincy, Ill., June 17, 1913.

—"First performance of Second Symphony, "New England," given by the Litchfield County Choral Union, Norfolk, Conn., June 3, 1913.

—"Nocturne," "Fantasie" (piano), played by Mrs. Edgar Stillman Kelley, Burlington, Vt., June 16, 1913.

La Forge, Frank—"Like the Rosebud" (song), sung by Peter M. Pelt, The Athenæum, Milwaukee, Wis., June 20, 1913.

—"How Much I Love You" (song), sung by Suzanne La Homa, Rumford Hall, New York, June 19, 1913.

—"Like the Rosebud" (song), sung by Greta Stoekle, Century Club, Wilmington, Del., June 3, 1913.

Loud, John Adams—"In Maytime" (song), sung by Lucy Goodwin, Steinert Hall, Boston, Mass., June 4, 1913.

—"In Maytime" (song), sung by John E. Daniels, South Boston, Mass., May 25, 1913.

—"Flower Rain" (song), sung by Leon Rice, Lafayette, Ind., July 8, 1913.

MacDowell, Edward A.—"The Bluebell" (song), sung by Mrs. A. I. Epstein, St. Charles, Mo., May 27, 1913.

—"Clair de Lune," op. 37, No. 1 (violin), played by Ellen Hurley, St. Louis, Mo., June 7, 1913.

—"Prelude and Fugue, op. 13" (piano), played by Therese Von Nostitz-Mueller, Michigan Music Teachers' Association, Lansing, Mich., June 25, 1913.

MacFadyen, Alexander—"Inter Nos" (song), sung by Marcus Kellerman, Granville, musical festival, Granville, O., May 27, 1913.

—"Love Is the Wind," "Slumber Song" (songs), sung by Sibyl Sammis MacDermid, Preparatory Auditorium, Keyser, W. Va., April 29, 1913.

—"Daybreak" (song), sung by Ida Vilter, Wisconsin Conservatory of Music, Milwaukee, Wis., June 21, 1913.

Nevin, Ethelbert—"Mighty Lak' a Rose," "The Rosary" (song), sung by Leon Rice, Trinity Church, Lafayette, Ind., July 8, 1913.

—"Nightingale Song" (song), sung by Grace James, Ebell Auditorium, Los Angeles, Cal., April 26, 1913.

—"Mon Desir" (song), sung by Celestine Goodwin, Vancouver, B. C., July 7, 1913.

—"The Woodpecker," "Mon Desir" (chorus), arranged by Victor Harris, sung by ladies' chorus, Metropolitan Opera House Building, New York, June 10, 1913.

Parker, Horatio—"Valentine" (chorus), sung by the Choral Club of Hartford, Ralph L. Baldwin, conductor, Hartford, Conn., April 18, 1913.

—"Love in May" (song), sung by Emma Eames, Paris, June 5, 1913.

Salter, Mary Turner—"Cry of Rachel" (song), sung by Ernestine Schumann-Heink, Ocean Grove, N. J., July 21, 1913.

Scott, John Prindle—"The Secret" (song), sung by Ezri Alfred Bertrand, Church of Our Father, Detroit, Mich., May 22, 1913.

—"The Secret" (song), sung by Ezri Alfred Bertrand, Germain Temple of Music, Saginaw, Mich., June 12, 1913.

Sousa, John Philip—"Stars and Stripes Forever" (orchestra), played by the Volpe Symphony Orchestra, Central Park, New York, July 4, 1913.

Spross, Charles Gilbert—"Jean" (song), sung by Leon Rice, Trinity Church, Lafayette, Ind., July 8, 1913.

—"On the Road to Mandalay" (song), sung by Marcus Kellerman, Granville Music Festival, Granville, Ohio, May 27, 1913.

—"Yesterday and Today" (song), sung by Frank Bartlett Kurtz, Ebell Auditorium, Los Angeles, Cal., April 26, 1913.

Stebbins, George W.—"June" (song), sung by Edith Chap-

man Goold, "Music in the Pines," Walpole, N. H., July 19, 1913.

Vannah, Kate—"Good-Bye, Sweet Day" (song), sung by Inez Pedler, Long Beach, Cal., February 20, 1913.

—"Cradle Song" (song), sung by Anna Zilka, The Athenæum, Milwaukee, Wis., June 20, 1913.

—"Lullaby" (song), sung by Ruby Crowder, Cherokee County Conservatory of Music, Columbus, Kan., June 17, 1913.

Whelpley, Benjamin—"The Nightingale Has a Lyre of Gold" (song), sung by Pearl Roehr, The Athenæum, Milwaukee, Wis., June 20, 1913.

—"I Know a Hill" (song), sung by Ernest Hesser, Pasadena, Cal., May 28, 1913.

—"I Know a Hill" (song), sung by Miss Dilworth, The Rittenhouse, Pittsburgh, Pa., June 5, 1913.

Woodman, R. Huntington—"Longing" (song), sung by Celestine Goodwin, Vancouver, B. C., July 7, 1913.

—"A Birthday" (song), sung by Olga Delle, Metropolitan Opera House Building, New York, June 10, 1913.

—"A Birthday" (song), sung by Lillian Seitz, Newark, N. J., June 11, 1913.

—"The Forget-Me-Not" (song), sung by Lucy E. Wolcott, Long Beach, Cal., February 20, 1913.

—"In Arcady" (song), sung by Mrs. Clarence Weaver, Zion Lutheran Church, Sunbury, Pa., June 13, 1913.

—"I Am Thy Harp" (song), sung by Charles La Berge, American Conservatory of Music, Chicago, July 5, 1913.

—"Give Me the Sea" (song), sung by Gladys L. Davis, American Institute of Applied Music, New York, July 1, 1913.

—"An Open Secret" (song), sung by Lucile Brown, Hotel Robidoux, St. Joseph, Mo., June 12, 1913.

Wood, Carl Paige—"My Love's Like a Red, Red Rose" (song), sung by Marcus Kellerman, Baptist Church, Granville, Ohio, May 27, 1913.

Woodforde-Finden, Amy—"How Softly Runs the Afternoon" (song), sung by Pearl Roehr, The Athenæum, Milwaukee, Wis., June 20, 1913.

—"A Little Fleet of Cloud Boats" (song), sung by Bessie Dade Hughes, American Music and Art Society, Denver, Col., June 5, 1913.

—"Aziza: "Her Jewels," "Jealousy," "Take Pity" (song cycle), sung by Genevieve Cleveland, Warren, Pa., June 9, 1913.

Wooler, Alfred—"O Clap Your Hands Together" (anthem), sung by the Methodist Episcopal Church Choir, South Orange, N. J., June 22, 1913.

—"O Clap Your Hands Together" (anthem), sung by the choir, Church of the Epiphany, Allendale, N. J., June 8, 1913.

Yost, Gaylord—"Humoresque" (violin), played by the composer, First Christian Church, Canton, Ohio, July 1, 1913.

## From Grand to Light Opera.

Agnes Berry, the young soprano of the Chicago Grand Opera Company, who last season scored a decided success as Suzanne in the "Secret of Suzanne," will forsake grand opera next season to create the leading soprano role in a new opera which will be produced by Klaw & Erlanger early in the fall. This will not depreciate the value of Miss Berry's voice for grand opera, for after consulting her teacher, Oscar Saenger, he decided that she ought to accept the splendid offer made by these managers.

Miss Berry seems fitted by nature to essay the role of the Spanish girl, for she is the possessor of a beautiful high, clear, soprano voice, has dark hair and eyes, a slender figure, and is a clever actress.

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**Wassili Leps' Popular Concerts.**

Fifty members of the Cincinnati Symphony Orchestra, Wassili Leps conductor, entertained large audiences during the week of July 20 at the Orpheum Roof Garden, Cincinnati, Ohio. The programs follow:

**SUNDAY, JULY 20.**

Overture, Robespierre ..... Litoff  
Valse de concert, Freut Euch des Lebens ..... Strauss  
Tannhäuser Fantasy ..... Wagner  
Ballet Divertissement, Henry VIII ..... Saint-Saëns  
Overture, Masaniello ..... Auber  
First Rhapsody ..... Liszt  
Violin solo.

Emil Heermann.

Coronation March ..... Tchaikowsky

**MONDAY, JULY 21.**

Overture, Rosamunde ..... Schubert  
Minuet des Follets, from Damnation of Faust ..... Berlioz  
Entr'Act from Lucia ..... Donizetti  
Harp solo, John Lotito.  
Ballet Egyptienne ..... Luigini  
Overture, Il Guarany ..... Gomez  
Siegfried Idyl ..... Wagner  
Symphony Pathétique, third movement ..... Tchaikowsky  
Slavic Dances ..... Dvorák

**TUESDAY, JULY 22.**

Soloist, Mrs. Zhealer.

Overture, Russian et Ludmilla ..... Glinka  
Canzonetta from Fourth Symphony ..... Tchaikowsky  
Russian Fantasy ..... Ivanoff  
Pechera Napolitaine ..... Rubinstein  
Allegro con Fuoco, from The New World ..... Dvorák  
Fantasy from The Huguenots ..... Meyerbeer  
Soprano solo.  
Huldigungs March, from Sigurd Jorsalfar ..... Grieg

**WEDNESDAY, JULY 23.**

Overture, Zampa ..... Herold  
Selection from Martha ..... Flotow  
Quartet from Rigoletto ..... Verdi  
Sextet from Lucia ..... Donizetti  
Fantasy, Bohemian Girl ..... Balfe  
Overture, Merry Wives of Windsor ..... Nicolai  
Fantasy, La Bohème ..... Puccini  
Carillhœ ..... Chaminade  
Pas des Amphores ..... Chaminade  
Searf Dance ..... Chaminade  
Rakoczy March ..... Berlioz

**THURSDAY, JULY 24.**

Overture, Oberon ..... Weber  
Unfinished Symphony No. 8 in B minor ..... Schubert  
Two Hungarian Dances ..... Brahms

Wagner Program.

Overture, Die Meistersinger.  
Albumblatt (transcribed by La Massena).  
Sailors' Chorus, from The Flying Dutchman.  
Waldwehen (Forest Murmuring).  
March from Tannhäuser.

**FRIDAY, JULY 25.**

Adagio and Allegro Molto, from The New World ..... Dvorák  
Bridal Song, from A Country Wedding ..... Goldmark  
Serenade, from A Country Wedding ..... Goldmark  
Country Dance, from A Country Wedding ..... Goldmark  
Overture, Leonore III ..... Beethoven  
Siegfried's Rhine Journey ..... Wagner  
Prelude and Siciliana, from Cavalleria Rusticana ..... Mascagni  
Toreadore et Andalouse, from Bal Costumé ..... Rubinstein

**SATURDAY, JULY 26.**

Soloist, Eleanor Bain, contralto.

Overture, Poet and Peasant (by request) ..... Suppe  
Rhapsody No. 2 ..... Liszt  
Fantasy, La Toca ..... Puccini  
Overture, Maritana ..... Wallace  
Overture, Stradella ..... Flotow  
Fantasy, Il Trovatore ..... Verdi  
Valse de concert, Tales from the Vienna Woods ..... Strauss  
(Zither solo.)

Overture, Jubilee, ending with America ..... Weber

On August 3 the Cincinnati Symphony Orchestra, under Mr. Leps, will begin a two weeks' engagement at Willow Grove, Philadelphia.

**A Busy Summer.**

In the midst of the busiest summer season in its ten years' history, the Ernest Gamble Concert Party recently filled appointments in Kansas, giving no less than six programs. In Muscatine, Iowa, the audience numbered close to two thousand persons and there was tremendous enthusiasm as may be gathered from the following resumé from the Muscatine Journal:

Ernest Gamble, basso-cantante; Verna Page, violinist, and Edwin Shonert, pianist, formed a group of finished artists, whose program was one of the musical leaders of the season. Mr. Shonert opened the program with Liszt's pianistic "war horse," the second Hungarian rhapsody, and played it with an elan and virility that shows him to be one of the foremost Liszt players of the day. Verna Page, as charming in personality as she is talented, brought out the tender expression and rare beauty of the Sarasate arrangement of the "Mignon" romance, followed by the sprightly gavotte from the same opera. In addition Miss Page gave the berceuse and pizzicati from Delibes' "Sylvia Ballet" and aroused the audience to great enthusiasm. Possessing a fine, rich bass voice of great breadth, Ernest Gamble made a decided impression on the audience and won new laurels for himself. His distinct enunciation was a joy in itself and the last person in the rear seats could hear as distinctly as those farther front. He sang with dramatic fire and fine expression, this being especially notable in the aria from Sir Edward Elgar's cantata, "Pomp and Circumstance." In his other items, Mr. Gamble was equally effective. Rarely is such a finished artist heard here. The program closed with a delightful trio by Carrie Jacobs Bond. (Advertisement.)

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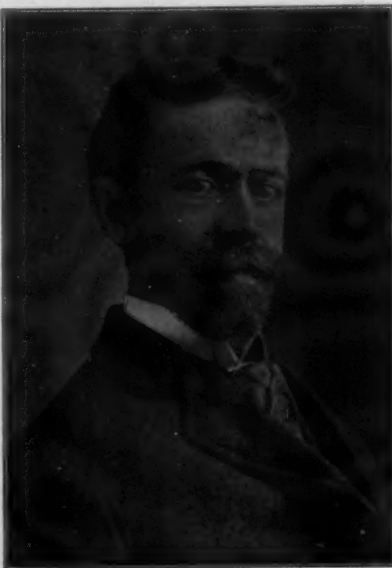
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### Engaged for Briggs Sunday Concerts.

Maude Klotz, the well known soprano, has been engaged for one of the Sunday afternoon concerts to be given by the Briggs Musical Bureau in Chicago during the coming



MAUDE KLOTZ.

season. Miss Klotz will appear in November. C. Dexter Richardson has arranged with the Briggs Bureau, so that the business for Miss Klotz between Buffalo and Denver will be handled by that agency. The first engagement announced is for Buffalo, N. Y., where Miss Klotz will appear as soloist with the Guido Chorus. This will be late in November, and after this engagement numerous appearances will be made by Miss Klotz in concert and oratorio.

### Dr. Carl in a Royal Suite.

Dr. William C. Carl, the New York organist and director of the Guilman Organ School in America, after his visit with the Guilman family in Paris, spent several weeks at Val-Mont, overlooking Lake Geneva. In the immediate vicinity are the villas of Sembrich, Paderewski, Josef Hofmann and Rudolf Ganz. Dr. Carl is enjoying a complete rest after his busy season and will spend a considerable portion of his holiday editing a portion of Guilman's works for a London house. Upon arrival at his hotel, Dr. Carl was conducted to the royal suite, occupied a few weeks ago by the King and Queen of Belgium. Though he considers himself just a plain, loyal American and is not given to emulating those of royal descent, he nevertheless consented to use the regal apartments for the reason that they were the only ones vacant at the time.

### Victor Benham in England.

Victor Benham is to play extensively in England, France, Germany, Austria and Russia prior to his return to Detroit, Mich., in the late fall, when he will establish his school for music.

Mr. Benham will play with the London Symphony Orchestra and the Liverpool Philharmonic Society in October, and will also give recitals in Aeolian Hall, London, which appearances will be devoted to special programs, the first to Beethoven, the second to Chopin, the third to Schumann and the fourth to Mr. Benham's own composition, when he will be assisted by several famous artists.

### Bernthaler and Pittsburgh Orchestra.

Another week of summer night concerts given by the Pittsburgh Orchestra, Carl Bernthaler, conductor, proved an attraction for the music lovers of Pittsburgh, Pa. Held on the Schenley lawn, as heretofore, the evening concerts drew a large audience and each number in turn was heartily appreciated.

The soloists for the week ending August 2 were: Saturday, July 26, Mrs. J. Vick O'Brien, soprano; Monday, July 28, Anna Bohn, contralto, and Will A. Rhodes, tenor;

Tuesday, July 29, Martha Groff, pianist; Victor Sandek, flutist; Wednesday, July 30, Mrs. Eleanor Conrad, contralto; Thursday, July 31, Sue Harvard, soprano; Saturday, August 2, John Siefert, tenor.

### Seagle's New Manager.

Arrangements have been completed with Oscar Seagle whereby that well known baritone is to appear under the Charlton management. Mr. Seagle, who is now in Paris, has cabled his acceptance of a contract covering a term of years, and one which Mr. Charlton is confident will bring the singer into greater favor than ever. Mr. Seagle is generally regarded as one of the finest exponents of bel canto, his recitals in particular having brought him into a conspicuous position in the concert field both in America and abroad. His studio in Paris has long been famous. The baritone will return to this country early in October and will devote his entire season to concert work.

### OSCAR HAMMERSTEIN BUSY.

Oscar Hammerstein is busily superintending the erection of his new opera house at Fifty-first street and Lexington avenue, New York. The noted impresario looks well and is putting into his present musical project the same energy, perseverance, and executive skill that marked his previous ventures in the same field.

For his season of opera in French, Italian, and English, Mr. Hammerstein has up to the present secured the following list of singers: Maria Barrientos, Victoria Fer, Gemma and Bianca Bellincioni, and Mesdames Laugier, Lejeune, Borasso, Gentle, Seamon, Morgana, Baker, Chenal and Doria, Henry Weldon, Messrs. Renaud, Marvini, Vezani, Harrold, Allard, Contreuil, Lequien, Tessier, Diaz, Du Bois and Baroni. The conductors will be Merola and Zuro. Jacques Coini is to be stage director.

The Hammerstein season will open Monday November 10, running twenty weeks. Subscription opera performances take place Mondays, Wednesdays, Fridays, Saturday matinees and Saturday evenings. Concerts will be given every Sunday evening at popular prices.

Applications for subscriptions will be received now by Lyle D. Andrews, the treasurer, who served in the same



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OSCAR HAMMERSTEIN.

capacity at the Manhattan Opera House. The temporary offices are at the Victorian Theater, Forty-second street and Seventh avenue.

Subscribers, either by letters or personal applications, are not required to accompany their subscription by any deposits.

The prices for seats are to be no higher than those maintained in the Manhattan Opera House, and are: Orchestra, \$5 and \$4; first balcony, first three rows, \$3; the balance, \$2; second balcony, \$1.50 and \$1.

### Alda in Her Paris Salon.

The accompanying snapshot depicts Frances Alda, the noted Metropolitan Opera prima donna soprano, and her accompanist, Frank La Forge, the eminent American com-



IN ALDA'S PARIS SALON.  
Frank La Forge at the piano; the prima donna standing.

poser-pianist, hard at work on next season's concert repertory. The picture was taken in the beautiful Paris salon of the lovely singer during the early part of the summer. Madame Alda will divide the remainder of the summer period between Marienbad and Venice.

Frank La Forge and Gutia Casini, the young Russian cellist, will assist Madame Alda on her forthcoming American concert tour which is to be inaugurated in California during the latter part of October.

### Music in St. John, N. B.

St. John, N. B., July 19, 1913.

Musical affairs are a standstill at present, many of our musicians being away on their vacations. Alice G. Hea, organist and teacher; Eileen Gillis, and Pauline Beidermann, teachers of piano, have gone to Europe for their holidays. Miss Beidermann writes of hearing much good music while in London, and speaks enthusiastically of the performances at Covent Garden and of the London Symphony Orchestra concerts.

\*\*\*

A number of managers have been in our city lately looking over the field for the purpose of arranging concert tours in the Maritime Provinces for their respective artists. The Misses Lugin have made arrangements for a concert to be given in the autumn, which is welcomed news after a summer's dearth of music.

\*\*\*

Guy Holly Taylor, pupil of John Denis Mehan, has returned home for his holidays. Those who had the pleasure of hearing Mr. Taylor privately at the studio of his former teacher, Annie L. Lugin, were delighted with his progress and predict much success for this young singer. Mr. Taylor's voice, a robust tenor, is rich, powerful and resonant, and showed to advantage in "Vesti la Giuba," from "Pagliacci," and Harriet Ware's "Wind and Lyre," both numbers being given with much temperament and dramatic force. Mr. Taylor returns to New York in October to resume his studies under Mr. Mehan.

\*\*\*

Bayard Currie, of Cambridge, Mass., is in the city. He is acting in the capacity of organist at Centenary Church during the absence of Miss Hea, the regular organist.

\*\*\*

Helen Furlong, violinist and pupil of Charles M. Loeffler, is home from Boston for a much earned rest after a busy teaching season. A. L. L.

# Myrtle

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## LOS ANGELES

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Los Angeles, Cal., July 19, 1913.

The American Opera Association is the official name of the Los Angeles corporation organized for the purpose of establishing here a permanent operatic musical festival, to promote and foster national musical pride and ambition, and to provide a regularly recurrent opportunity and reward for the American musicians and establish a musical Mecca that once in four years shall become the object and inspiration of the music lovers of America.

The one thing more than any other that impresses the "stranger within our gates" is the spirit of helpfulness, desire for the general good, and the wide vision that characterizes the great body of our public in the West. It is just as true of the musical body as a whole, and there are many able and busy men and women who are giving of their time and energy in an unselfish effort to bring about the best conditions and results that are to benefit the city, State and country and make for future growth, without any thought of personal benefit or aggrandizement. But as always, it must be a few who have the courage and faith to trust to this vision and go ahead and accomplish it. So it was the few men and women who compose the executive board of the new American Opera Association, who in the first place said: "This thing can be done," and who by their enthusiasm made possible the present organization, and raised the necessary funds to assure the project. The board consists of W. F. Blanchard, president; Mrs. W. H. Jamison, secretary; L. E. Behymer, Mrs. Gertrude Parsons, Charles Farwell Edson and J. P. Dupuy. To Mr. Blanchard and Mrs. Jamison belong the largest credit because they have given the most time, energy and thought to the movement and have an undying enthusiasm and faith that is contagious. I quote below from the paper by Mrs. Jamison read before the Music Teachers' Association at San Francisco, as it will serve to show more plainly than my words the spirit that animates the ones interested. Mrs. Jamison was elected vice-president of the Western District, at the biennial in Chicago, and on her untiring energy and inspiration rests much of the success of the project for 1915, at least so far as the local part is concerned. In her paper read before the Music Teachers' Association, Mrs. Jamison says: "Every music teacher is helping, either consciously or unconsciously, to bring about that which we most need; for, besides making the groundwork of our musical structure, each is creating a musical atmosphere more or less far reaching, according to the scope of his influence. But these must be blended harmoniously before they can rise high enough to have any visible effect upon a national atmosphere. It is not enough that each teacher should do his best, most conscientious work for his pupils, but each and every one must help in the great movements which no one person or set of persons can accomplish. We must give energy, enthusiasm, ideas, work—something. We shall be the gainers individually, too, for just as there is a certain educational value in concerted music which can be obtained in no other way, so there is a character value in concerted work which it is impossible to obtain.

"Never before have the opportunities for helpfulness been so great, nor the living up to those opportunities so necessary, because the next two years will determine the position of California musically, and just what part we shall have in the development of a musical America. We have such an opportunity as no other State has ever had presented to it, and the eyes of the world are upon us, eagerly awaiting the result.

"In 1915 the National Federation of Musical Clubs will hold its biennial festival and convention in Los Angeles, and as the closing event the American Grand Opera, for which a prize of \$10,000 is offered, will be presented. It will be an event of supreme importance to California, and the production of sixty performances of the opera under our own auspices will mark an epoch in the musical history of America; but, after all, its greatest value will lie in its permanency, for if musicians and music lovers know that every four years Los Angeles is to have a regularly recurrent musical festival and produce a new American prize opera, California will become the Mecca for every one interested in music, and we shall have a solid basis for operations; the nucleus of a substantial, consistent musical growth. Whether or not this will be possible rests with us, for the National Federation of Musical Clubs has pledged itself to hold every alternate biennial festival in Los Angeles as long as we offer the prize of \$10,000 at such times.

"We must merge our personal ambition for the moment in the larger purpose; we must bend every energy toward the creating of those conditions which will establish a vital musical atmosphere, for in so doing we shall have cleaned from our path many of the obstacles which hamper the efforts of individual musicians and pave the way to a fuller manifestation of individual success.

"I urge you to concerted action in helping establish and maintain permanent opera and permanent orchestral con-

certs, for from the strains of these things, in a continuous succession of harmonies, will arise our atmosphere."

Mrs. Jamison is the embodiment of the best type of the California woman—the woman with the big heart, broad mind, and the far reaching vision, moved to action by love of humanity, and building for the future.

Marie Withrow, of San Francisco, has accepted the position of vice-president of the State of California, which place was made vacant by the election of Mrs. J. W. Jamison as vice-president of the Western district of the Federation of Music Clubs.

Mrs. Wilbur Hascall, of Boston, teacher of voice, has been spending a month in Los Angeles as the guest of Mrs. J. C. Gregg, and has been enjoying a rest as well as her first visit to California. Mrs. Hascall has been the guest at a number of social affairs. Mrs. L. J. Selby gave a delightfully intimate and informal luncheon in her honor to a few musical women, which was greatly enjoyed, on Friday, July 18. Mrs. Gregg, whose guest Mrs. Hascall is, has issued cards for a reception on Monday afternoon, July 21, in honor of her guest, and of Ella May Smith, of Columbus, Ohio, who is expected to arrive within a day or so. Mrs. Smith is the Columbus correspondent of THE MUSICAL COURIER, and a widely known teacher and musician.

JANE CATHERWOOD.

### Musicians Visit the Grand Canyon.

Lima O'Brien, the well-known accompanist of St. Paul, Minn., is shown in the accompanying snapshot, in com-



IN THE GRAND CANYON OF ARIZONA.

pany with Mr. and Mrs. Riccardo Martin, in the Grand Canyon of Arizona during the past season. She acted as accompanist for the Metropolitan Opera tenor in all of his concerts last year.

Miss O'Brien, who this year will have an important series of concerts in St. Paul, will, nevertheless, appear as accompanist for another noted singer this coming season.

### Rose Lutiger Gannon's Coming Season.

Rose Lutiger Gannon, contralto, is herewith shown enjoying her vacation. Mrs. Gannon was very busy during the past season, appearing sixty-six consecutive times in the pageant of "Darkness and Light" at the Auditorium Theater in Chicago. For the coming season many dates already have been booked through her manager, Gertrude V.



ROSE LUTIGER GANNON TAKING IT EASY.

O'Hanlon. The Apollo Musical Club of Chicago has secured this sterling artist for the contralto part in "The Messiah," this being her sixth appearance with the same organization.

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LEONARD LIEBLING - - - - - EDITOR

H. L. BENNETT - - - - - MANAGING EDITOR

NEW YORK, WEDNESDAY, AUGUST 6, 1913.

No. 1741

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All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.  
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Now begins the coda of the summer vacation.

It is a bit premature to bemoan the fact that America has no folk songs. They are being written now.

It always hurts to have an illusion destroyed, but music is not the only thing which soothes the savage breast. Glass beads do it, too.

WHAT good is the Monroe Doctrine when it does not prevent Europe from establishing and maintaining musical supremacy in this country?

COVENT GARDEN ended its summer opera season with a work by Gounod, which, if the suffragettes win in England, some day may be called "Juliette and Romeo."

FREDERICK H. TOYE, has been appointed manager of the Los Angeles Symphony Orchestra, and Harvey M. Watts has resigned the same post with the Philadelphia Orchestra.

Now Humperdinck has joined the comic opera composers. The rest of the list de luxe reads: Mascagni, Leoncavallo, Puccini, and Caruso. Saint-Saëns, Giordano and Debussy are still to be heard from.

ADDITIONAL engagements by the Century Opera Company include Louis Kreidler, baritone; Carlo Nicosia, conductor; Mary Jordan, contralto; Francesco Daddi, tenor buffo; Jayne Herbert, contralto; Morton Adkins, baritone.

RETURNING from Europe, the advance guard of American musicians who went abroad for a vacation are unanimous in declaring that while art for art's sake undoubtedly exists over there, its price is going up from year to year.

EVELYN KAESMANN, London representative of THE MUSICAL COURIER, is in New York for a short vacation and business visit. She will remain several weeks, returning then to the English metropolis and resuming her post there.

THE progressive managers of some Parisian music hall are planning to produce an "Opérette des Dix," the music of which is to be written by ten composers. We have heard works of that kind in America, but such a frank acknowledgment did not accompany their presentation.

In his prospectus of the National Grand Opera House, Oscar Hammerstein says: "Any interference or attempt of interruption on the part of the Metropolitan Opera Company I have fully guarded against. All financial responsibilities rest with me." Oscar and Arthur Hammerstein have obtained a twenty days' extension in which to put in an answer to the injunction suit brought against them by the Metropolitan Opera Company. The Hammerstein plans for the Lexington avenue opera house were accepted last week by the Building Department.

DEFINITE word comes that Giovanni Zenatello and Maria Gay-Zenatello will return to sing in Boston during the season of 1913-14. Hitherto the matter has been in doubt, as the tenor and contralto were considering an offer to return to Russia, where both appeared immediately after the Boston season closed last spring. The promise of the return of Zenatello gives assurance that the Boston Opera will be exceptionally strong in its tenor line, which includes also Alessandro Bonci, Giovanni Martinelli, a promising young Italian tenor, Giorgini, who found immediate favor in Chicago last year, and who will be loaned to Boston by Director Campanini for several performances, and from New York will go, as usual, Enrico Caruso and Riccardo Martin, for "guest" appearances. Furthermore there is a possibility that

Florencio Constantino may return to Boston for a few performances, as he plans to visit America. The French section will have Lucien Muratore, Edmond Clement, Leon Laffitte, Louis Deru, and Jacques Jou-Jerville.

LILLIAN NORDICA, now making a concert tour in Australia, is meeting with brilliant success. So complete was the American diva's triumph on the occasion of her initial concert in Sydney that five additional appearances were arranged there on her return from Melbourne. Madame Nordica's highly praised associate artists on this tournee are Franklin Holding, violinist; Paul Dufault, tenor; Romaine Simmons, accompanist.

LAST week Supreme Court Justice Goff made an interesting musical decision when he denied the application of an offender for an order forcing the Musical Mutual Protective Union to restore him to membership. The petitioner said that he was unable to earn his living as a musician because of his expulsion from the union. When he joined an orchestra the union players would refuse to appear with him, and he was discharged. He said he had been expelled from the union because during the years 1910, 1911 and 1912, when he was manager of an orchestra, he was unable to pay for the services of some of the musicians who were members of the orchestra. In his decision Justice Goff made the point that the petitioner, although the hardship he complained of might be galling and oppressive, had "contrived it for his own undoing" when he joined the union. He said that it was clearly within the power of the union to make the rule under which the conductor was expelled, which is that if a member has not paid another for professional services he may be expelled, and the members may be directed not to associate with him professionally. Justice Goff made the only decision possible under the circumstances, as the union has the right to formulate its own governing laws, and in the main they are wise and practical ones.

WHEN musical artists get together and engage in recreation they nearly always think of original methods of fun making. For instance, the colony of famous tone expositors living on and about Lake Geneva, in Switzerland, probably never will cease talking and laughing about the birthday party given Thursday, July 31, by the eminent American pianist, Ernest Schelling, to his brother artist, Paderewski. It was an evening of musical topsyturvydom, in the style of a vaudeville show. The "big hits," it is said, were a "cubist symphony" under the joint conductorship of Felix Weingartner and Leopold Stokowski, and with Sembrich, Gluck and Dalmore as soloists, and twelve-handed ragtime piano playing by five illustrious pianists, together with Stokowski. One of the guests computed that had those who took part in the musical gambol received their regular fees, the total would have been about \$20,000. Schelling, who for years has been the summer neighbor and intimate friend of Paderewski, planned and stage managed the show. Madame Sembrich went over especially from Nice, and Stokowski, with his wife, Olga Samaroff, the pianist, from Munich. Mr. and Mrs. David Jayne Hill, guests of Mr. and Mrs. Schelling, at Chateau Garengo, were members of the birthday party, but did not participate in the music. For the "headline" act of the show, so the story goes, Schelling had prepared a syncopated or ragtime version of the "Blue Danube" waltz, with Schelling, Paderewski, Olga Samaroff and Rudolf Ganz at two pianos. Stokowski, the leader of the Philadelphia Orchestra, was "maestro conductor" of the number. Vaudeville managers who read the foregoing will turn green and sick with envy—and justifiably so.



## MOZART AND MARIE ANTOINETTE

It is as well, perhaps, that none of us can peer beyond the veil which hides the future from us. The inscrutable pages of destiny can only be guessed at. And yet the wildest and most fantastic guesses would be as near the truth as the soberest conclusions in most cases.

Who could have foretold the tragedies which were to end the lives of Mozart and Marie Antoinette? The seer who could have drawn aside the curtain and revealed to the little Austrian princess the ignominious death awaiting her in Paris would have been incarcerated as a lunatic, and Mozart's brief existence would have been a horrible nightmare if the unhappy composer could have seen the shadowy man with the scythe so close behind him.

There was a time, however, when Mozart and the young princess were happy children together. In 1762, when the wonder child was five years old, his fame as a performer on the harpsichord and organ and his uncanny genius as a composer reached the ears of the Emperor of Austria. Mozart was taken to the palace to play to the delighted monarch, who called him "little magician." He behaved in every way like an unsophisticated child, jumping in the Empress' lap and throwing his arms around her neck.

The chronicles of the period tell us that "all the ladies lost their hearts to the little fellow."

The plebeian feet of the boy slipped on the unaccustomed polish of the palace floor one evening as he played to the royal audience. Then it was that the tot Maria Antoinette came to his assistance. She was six years old and of course felt a maternal sympathy for a mere boy of five. One unauthenticated account has it that Mozart, after the manner of musicians and poets, told the little lady he loved her.

Now comes the parting of the ways. Mozart ceased to be a wonder child. His work was poorly paid and he could not manage his affairs. Disappointments, cares, failures, the burden of an invalid wife, an occasional spell of dissipation, overwork, all undermined a constitution which was none too strong even if the frail body had not been weighted with the brain of a genius.

In 1791 Mozart died of malignant typhus fever, not quite thirty-six years of age. His burial service was held in the open air, as was the custom with the very poor who were interred at the city's expense. Around the bier stood five of his friends, who accompanied the remains to the city gates and then turned back on account of the tempest. The parochial officials took him to the churchyard of St. Marx and put him in a pauper's grave with the city's derelicts and castaways. The prince of harmony was buried with no music but the drone of the rain and the stupendous bass of the thunderstorm. His grave has never been known.

Marie Antoinette romped in the fields and palace yards, growing up without education and with little interest in any subject but music. Gluck gave her music lessons while she was a girl, and nobly she came to the support of her old instructor later on when the musical world was between the rival adherents of Gluck and Piccini was the talk of Paris. At fifteen years of age the high spirited and light hearted girl was sacrificed to the political interests of the Courts of France and Austria, and the weeping princess was sent to Paris to be the bride of the Dauphin, the future King of France.

In 1774 Louis XV, whose life had been a scandal to the whole French nation, died from virulent smallpox, a hideous mass of sores, and on the same day that a British man-of-war sailed into Boston harbor to impose a tax on tea, Marie Antoinette became Queen of France as the wife of Louis XVI, the king. No fairer face and softer crown of golden hair were reflected from the miles of mirrors of the palace of Versailles than when

the dazzling queen of twenty passed like an embodiment of loveliness through the corridors and drawing rooms. "Surely never lighted on this orb, which she hardly seemed to touch, a more delightful vision," wrote Burke, who had seen the Queen of France.

But envy and jealousy were at work. And moreover, the good but dull witted king had come to the throne when the nation was groaning under the burden resulting from his father's vices and his grandfather's wars. The taxes could no longer be borne. The queen was innocently indiscreet and frankly set at defiance many of the conventional rules of royal etiquette. She took part in amateur theatricals. Belloc says she decided "actually to play another piece by that same Beaumarchais whose wit was the spearhead of the attack upon the old regime. The decision came neither of cynicism nor of folly upon her part; it came of tragic ignorance." It was all very well for Mozart to write his sparkling music for Beaumarchais' comedy, but it



MARIE ANTOINETTE.

was the height of indiscretion for the queen to become an actress, and to take part in ridiculing the aristocracy of which the French nation was already weary.

The crash of the revolution came. The royal family was imprisoned, the king beheaded, and Marie Antoinette's children were taken from her. She was dragged before the tribunal. Carlyle tells us that "Marie Antoinette, in this her utter abandonment, and hour of extreme need, is not wanting to herself, the imperial woman. Her look, they say, as that hideous indictment was reading, continued calm. She was sometimes observed moving her fingers as when one plays on the piano."

History says that in her prison in the Temple she was overheard to play the new hymn of the revolution, "La Marseillaise."

The princess of fifteen who left Vienna twenty-three years before, weeping at her departure, is now an uncrowned widow, gray at the early age of thirty-eight. She was forced to enter an open cart "like a common hay cart," says Abbott. "The female furies who surrounded her shouted with laughter." She was openly insulted by the brutal rowdies of Paris as she was jolted in the springless cart. "Her hands were tied behind her. She could not sit down. The queen was thrown from her equilibrium. She fell this way and that way. Her bonnet was crowded over her eyes. Her gray locks floated in the damp morning air. Her coarse dress, disarranged, excited derision." And so the beautiful Marie Antoinette passed on through her long, last, and ghastly procession.

When her head fell into the basket of the guillotine the executioner picked it up and exhibited it deliberately this way and that, to the mob.

The remains of this royal woman of beauty, like those of the sublime composer of genius, were

thrown into a cheap coffin and hurried to an obscure burial. The records of La Madeleine Church in Paris now contain the charge of seven francs (\$1.40) "for the coffin of the Widow Capet," to whom the baby Mozart had confessed his love.

## LET AMERICA SING.

Attached is an editorial note called "The Singing Workman," in the Boston Herald of August 1, 1913, which raises interesting questions for discussion:

The proposal to get efficiency by substituting music for the stop-watch appeals to a deep-seated instinct in man. Jacques Vernes, a French captain of industry, holds that rhythmic movements connected with song are at the foundation of effectiveness in work, and having tested his theory in the building of bridges and roads, is moved to apply it to all forms of industrial enterprise. Calling the results "amazing," he announces his ambition to "revive the times when every workman sang at his bench."

It is unquestionable that the music rhythm and the action rhythm have gone together since the beginning of labor. First come forms like the "Zo ho" of the Siamese, the "Hu hu" of the Chinaman, the "Ona aa" of the Japanese, the "Hai na e" of the New Zealander; they grew more definite in the "Ey ukhnem razik" of the Volga burlak and the "Heave ho" of the British boatman; gradually come versified songs adapted to all phases of industry. There is no collective activity anywhere which has not been deemed worthy of melodic accompaniment, and all forms of toil have been thus set to music—the carrying of loads, the felling of trees, hewing of wood, drawing of water, grinding of meal and corn, digging, weaving and spinning. The Maoris have a song for every form of labor. Burton in his description of the East Africans, tells us that the fisherman over his paddles, the porter carrying his load, the housewife grinding, all accompany their work with song. Even today, as Sachau reminds us, the Bedouins draw water for their cattle to the tune of a song which is heard at all the wells in the deserts of Syria and Mesopotamia.

There is thus a solid basis for the attempt to enliven work by the influence of music. In outdoor toil of a collective character the scope for melody should be large. In certain kinds of indoor labor music might function usefully in relief of monotony; it would certainly give a degree of interest of those endlessly repeated movements of hands and fingers which tend to confound the worker with his machine. But that amid the whir and clatter of our great factories any beneficent application of song which could be made to the task of labor is highly improbable. Such value as it might have would come from its spontaneity, and the prescription of it is out of the question. For large-scale industrial enterprises the singing workman is gone for good. In them, at least, a good string band playing at intervals would be more efficacious than any number of musically-inclined operatives with their "mouths full of singing birds."

The singing workman is indeed "gone for good" as the writer says; gone for good is also seemingly, spontaneous singing of every kind, at least in this country, and a pity it is, truly! Explain it as you will, the fact is the fact, we Americans have ceased to sing, nay, we are ashamed to sing, or so, at least, it seems!

And the reason of it? Well, there are several, and in order of their importance they may be stated as: (1). The many nationalities of which our population consists; (2). The undefined character of our own folksongs; (3). The inexpressible imbecility and pig-headed stubbornness of those who have charge of the teaching of music in our schools!

The first of these three reasons is of little importance. Of course, the various nationalities which are sending emigrants to this country, all with their own set of folk songs, cause some confusion. But this is a small matter, for these emigrants are comparatively small in number and are of a low class socially. They are only too glad to become assimilated with native Americans because this means a rise in the social scale; and during this assimilative period they would no doubt learn our songs if we had any, just as they most invariably learn our "cuss words," of which we have too many.

As to the second reason, the undefined character of our own folk songs, that depends largely upon the third, our pedagogues; and it is well to explain here that this does not refer to music teachers prop-



erly so called, but to normal school graduates who are required to teach music, of which, in the great majority of cases, they have no knowledge worth speaking of, but merely that superficial smattering necessary to pass through the normal school examinations. Naturally these teachers have no talent for music, or, at least, not that degree of talent which would qualify them to become successful regular music teachers.

This is not the teachers' fault, and they are more to be pitied than blamed. It is the law in many states that the regular public school teachers must teach music to their classes, in addition to a dozen or so other things: geography, history, arithmetic, chemistry, and what not! And what do they know of music? Nothing! They are music teachers against their will, often bitterly against their will, as you will find if you will but take the trouble to draw them out on the subject.

But, even so, if they were permitted to teach what they would no doubt like to teach, and what it would be easy for them to teach, their lack of musical knowledge would be no great drawback. But they are made to teach everything but this. They are made to teach notes and time and rhythm and all sorts of monkey tricks in the way of musical calisthenics—everything that is useless and nothing that might possibly be useful.

For there can be but two possible objects of teaching music in our schools, the one is, to develop the aesthetic sense, the other is to induce our nation to sing. Both of these things can be accomplished in but one way, by forcing the children to sing songs lustily, such songs as they like and enjoy, and such, moreover, as they will like and enjoy singing in after life when they are grown up.

And these songs cannot be baby songs, such as all of our school music books contain. Things suited to the child mind are invariably hated of the child. If you want to insult a child and destroy its self respect you have but to allude to the smallness of its understanding. The one instinct of the child is to play "grown up," to rebel against that period of slavery which is childhood.

But even supposing, for the sake of argument, that these child songs are proper for the child, of what use are they in after life? Will a grown man or woman sing these baby pieces? Surely not! And what else shall they sing? The only time in life when songs are really learned by the "people" is in childhood. If the words of songs are then thoroughly learned they never will be forgotten. The music one never forgets as a matter of course, but of what avail is a knowledge of the music of even the best of folksongs if one knows not the words? Does one sing lustily when one sings: "Wa, wa, wa, wa, wa!" or sounds to that effect? Certainly not!

Then let our children be taught the words, particularly the words of our folksongs, so that, in later days, they may join in with good heart when others sing, or chant them for themselves when at work alone.

But wait! Folksong! What is a folksong? With the teachers and pedagogues that is still a mooted question, and until it is settled, the law goes down to the ranks that no real, good, lusty songs shall be heard in the schools. In other words, if a song is lusty and gay and worth singing, with a touch of humor here and a touch of pathos there, it shall not be sung in the schools unless it is fully and universally acknowledged to be a folksong. "Old Black Joe" may be sung, yes, because it is a generation old, its composer is dead, and it has been acknowledged and accepted as an American folksong. But suggest to these teachers and pedagogues the introduction into the schools of some modern "Old Black Joe," some song that the children will sing out of school if not in it, some song that they would sing with joy, that they would carry home and induce the whole family to join in; suggest such a song as that and these teachers and

pedagogues will hold up their hands in holy horror and vociferate loudly against the enormity of such a scandalous proposal.

Do those people realize that no one in the days of Foster had any idea that those songs would some day stand among our American classics? No one gave a thought to it. They were just minstrel

### LIBRETTO PRIZE.

In order to facilitate the efforts of American composers to obtain a suitable libretto for the \$10,000 prize competition offered by the National Federation of Musical Clubs, The Musical Courier offers a prize of \$200 for the best libretto on an American subject which shall conform to the regulations of the above mentioned prize competition.

These conditions are as follows:

I—The librettist must be a citizen of the United States;

II—The opera must be grand opera, one, two or three acts, but must be of such length that the entire performance will not exceed three and one-quarter hours including intermissions;

III—The libretto must be in English, and the text be worthy of the sponsorship of the National Federation of Musical Clubs.

Since the completed opera, words and music, must be submitted to the National Federation of Musical Clubs before August 1, 1914, and the time for such a work is relatively short, the librettos to be submitted for The Musical Courier prize must be received by us before October 31, 1913; and the prize will, if possible, be awarded before November 30, 1913. The libretto will remain the absolute property of the author. The Musical Courier arrogates to itself no rights of any kind whatsoever. In order that the requisite anonymity should be preserved, the name of the author of the winning libretto will be made public, but not the title of his work.

If the author of the prize-winning libretto desires, The Musical Courier will make an effort to place him in communication with a composer who will set the work to music.

N. B.—It need scarcely be added that The Musical Courier Prize is in no way associated with the prize offered by the National Federation of Musical Clubs.

songs, as popular as our popular songs of to-day; yet they have lasted just as some of our songs of to-day may last.

And in closing we ask: "When will America sing?" And the answer is: "When the schools realize the prime importance of teaching children songs suitable to their adult days; when the schools insist that the words, particularly the words, of these songs shall be absolutely memorized." Never mind if a few worthless songs are learned. The principle is the right one, and not until it is adopted will we hear America sing.

VERDI'S "Aida" seems to have been doing nicely all these years without an overture, and it probably will continue to do nicely for many more years, even if the newly discovered overture to that opera has public hearings next season. So go ahead, Maestro Toscanini, and give us the composition which Verdi did not deem good enough to publish.

ARRIGO BOITO is president of the committee which is arranging the big Verdi Festival at Milan, beginning October 10 next. Some other members of the board are Giordano, Puccini, Orefice, Galligani, etc.

### THE CRY FOR MUSIC.

THE following letter which appeared in the New York Sun no doubt expresses the opinion which is generally held by a very large number of New Yorkers of moderate income. We quote the letter in full:

THE RICH MAN'S TOY.

To the Editor of The Sun—Sir: The Metropolitan is a rich man's toy. The general public can only obtain seats for the mediocre performances. When a great singer is featured or a great opera the man of limited purse has no chance except by standing in line for hours for "admission," and then, perhaps, when the window is reached, finds even that is sold out. If wealth must have an opera house of its own it surely cannot expect the general public to go without so dividends may accrue to the stockholders or losses be averted.

I am one of those unfortunate individuals whose love of music is far in excess of their pocketbooks' power to satisfy it, but when Hammerstein was conducting his opera house here I, with many others of similar financial disability, had opportunity for once to enjoy opera comfortably seated and as often as several times a week.

Give us fair play. The general public has some rights, even though its cash is limited. S. C.

Leonia, N. J., July 21.

This letter is not quoted in THE MUSICAL COURIER with any intent to defend Mr. Hammerstein or to criticize the methods of the Metropolitan. It is quoted because it expresses a feeling that is widespread, not alone in New York, but in all of the cities of the United States which have grand opera (or symphony orchestras) supported by the very rich. But there is no need to close our eyes to the fact that neither opera nor symphony could be given in this country by any other possible methods. We cannot, in America, ever expect to get national or municipal subsidy for opera or for orchestral concerts. It is felt by our governments that these musical enterprises appeal to a limited portion of the general population only, and that the whole community at large may not justly be taxed for their support. We can only be thankful to the wealthy people of this country for making our operatic and orchestral enterprises possible. We hope, of course, that the day will come when there will be such a widespread interest in music in the United States that it will be possible to have the whole country covered either by local orchestras and opera companies or by traveling organizations. But that time has certainly not yet come. At present before an opera company or a symphony orchestra can be brought to any city it is necessary to canvass the wealthier class of music lovers for their subscriptions in order to cover the required guarantee. This is an irksome business for which it requires a boundless enthusiasm, and it has been found by experience that it is easier to accomplish once or twice than it is to accomplish year after year in the same community with the same people. Before the American public at large has any right to complain of present conditions, they must come forward to the support of musical enterprises in their own communities. Every one who has ever made any effort to collect funds for the support of any large musical enterprise in America will tell you in no equivocal terms that the American of all classes is a hard man to approach for a contribution to an enterprise of this kind. That there are many music lovers of the same kind as the one who wrote the above letter, who describes himself as being one of those unfortunate individuals whose love of music is far in excess of his pocketbook's power to satisfy it, is no doubt absolutely true, and is at the same time extremely regrettable. But if these same individuals were approached for a small but definite contribution, they would either refuse or they would make demands that it would be impossible to satisfy. The European cities boast of what appears to be a much greater support of music than that which is given by the American cities. But the European makes no excessive demand upon his operatic and



orchestral organizations. The small German and French cities have opera, it is true, and they also have symphony concerts, but these operas and orchestras are such as the American public seems unwilling to accept. It is impossible to criticize the American public for having elevated tastes. It is part of the American nature to insist upon having the best or nothing at all, but the American public must understand that as long as it insists upon this high and excessive ideal, it will have to do without many musical treats which it might very well have if it were but a little more easily satisfied.

### WOMAN IN MUSIC.

[From Die Dame, Berlin. Translated by THE MUSICAL COURIER.]

Woman in music is a constant reproach. The question, "Where are the feminine Mozart, the feminine Beethoven, the feminine Wagner?" will not cease to be asked in spite of all scientific, artistic and other successes of woman; nor is it to be silenced, for the one possibility, the exact answer, is not given.

And yet in the dim past ages there were women musicians, who not only could play, but also could compose. Sappho, the famous poetess of the Island of Lesbos, improvised the melodies of her own song and accompanied herself upon the barbiton. She must have suited the taste of her time, otherwise the enthusiasm of her listeners would not have been so glowing. Also the songs, which Corinna of Tanagra sang to the accompaniment of the zither, before a delighted audience, must have satisfied the greatest demands, for in the contests in Thebes she succeeded in vanquishing her teacher five times. The Greek public of that time was most critical, and it must also be admitted, very susceptible to the magic of physical beauty—Corinna ranked, too, as one of the great beauties of her day.

And further, the holy Cecilia is familiar from numerous pictures, which represent her for the most part, sitting at the organ, listening in enraptured ecstasy to the song of the angels, and blending her own harmonies with those of the divine ones.

Not a single composition has come down to us from Sappho, from Corinna, from the holy Cecilia, or from her countrywoman, Claudia, who set Latin and Greek verses to music. But the fact that the names have stood proves that these productions were not insignificant.

In the time of the migration of nations, the great wars of conquest, the decay of the Roman empire, naturally very little was created in the realm of music—the rough noise of battle permitted, at most, war songs. Still history does not record that, as in biblical times, a Miriam or a Deborah inspired the warriors with their songs.

In the most flourishing time of art, during the renaissance, music comes also to the front. Francesca Caccini, who as poetess and singer was admired by her contemporaries, ventured on more difficult problems. Her great ballet opera, "La liberazione di Ruggiero da l'Isola d'Alcina," was given in Florence in 1625, and with such success that a critic of that time writes: "She had more genius and more music than her famous father, Giulio Caccini, who was the most eminent Italian composer."

In the seventeenth century Elizabeth Claude Jaquet also attracted attention by her compositions. She wrote mostly for the organ—her husband was an organist—and left a few small arias and operettas.

The Crown Princess, Maria Antonia von Sachsen, followed the example of Prussia's first queen, Sophie Charlotte, the friend of the philosopher, Leibnitz, who had composed an opera, "Il trionfo del parnasso." Two of her operas, "Talestria, Regina delle

Amazone" and "Il trionfo della Fedelta," the princess sent to Frederick the Great, whom they pleased so much that he composed an aria as an insert. Both operas were given in Dresden, Berlin and Vienna. The princess was the author also of the text.

The honor of having set Goethe's "Erlkönig" first to music belongs to Corona Schröter. These compositions are printed in a collection: "Twenty-five Songs, set to music by Corona Schröter, Weimar, 1786." Corona Schröter had connections with the court in Weimar, where the clever Duchess Anna Amalia von Sachsen-Weimar resided, who had set Goethe's operetta, "Erwin und Elmire," to music, and had also proved her great musical talent by numerous other compositions. Goethe himself, moreover, had engaged Corona Schröter herself for Weimar, after he had heard her and admired her in Leipsic. Through the influence of Franz Liszt, who had taken up his residence in Weimar, the gifts of the late Ingeborg Starck, a young Russian of Swedish descent, were aroused and encouraged. Among the composers of the nineteenth century she stands in the first rank. She married Von Bronsart, who later became general manager of the Weimar Court Theater, and under this name she has become known in the musical world, more than under her maiden name, although she belonged to the most treasured concert pianists of her time. Ingeborg von Bronsart chose Goethe likewise as the librettist of her first works in larger form and set to music the poet's operetta, "Jery und Bätely." Then she turned her attention to more difficult tasks, and her opera, "König Hiarne," aroused strong commendation. Her husband, Hans Bronsart von Schellendorf, and Friedrich Bodenstedt, wrote the text to this opera.

Among the strong musical talents Fanny Hensel, sister of Mendelssohn, should by no means be forgotten. She, moreover, kept so modestly in the background that her famous brother had her compositions appear without the name of the composer.

Clara Schumann, wife of the immortal Robert Schumann, and daughter of the piano teacher, Friedrich Wieck, was highly appreciated as a composer. As a celebrated pianist she made a great name for herself, which also applies to her compositions, of which about twenty have been printed.

Among the more recent pianists is Teresa Carreño, whose compositions cannot be passed by. It is interesting to note that the national hymn of Venezuela (Mrs. Carreño is a native of Venezuela) was composed by this lady.

To whom is the song "Si vous n'avez rien à me dire?" by Baroness Rothschild not known? It is continually played as a bravura piece by cornetists.

Whatever has been accomplished by women in the realm of music bears, almost throughout, a serious character. The cheerful, the playful, or even the arrogant in music appears not to be especially adapted to woman.

Lately, however, in this respect a change seems to have taken place, for also in the realm of more cheerful music, woman is beginning to be active. It is well known that Amelia Nikisch, wife of the director, has appeared upon the stage with an operetta, "Meine Tante—Deine Tante"; likewise Mrs. Erbden-Danziger with an operetta, "Die Dorfkomtesse."

It is a question of overcoming very many prejudices—one of the strongest of which is, perhaps, our belief in the incapability of woman in the realm of musical composition. On that account it will be possible only for a very great talent to overcome this prejudice, more than to just a talent—only some great unborn genius will succeed in doing this.

In view of the foregoing article it is interesting to remember as an addendum that Lili Boulanger recently won the Prix de Rome at the Paris Conservatoire.

### A PARALLEL.

"We must merge our personal ambition for the moment in the larger purpose. We must bend every energy toward creating those conditions which will establish a vital musical atmosphere. . . . I urge you to concerted action in helping to establish and maintain permanent opera and permanent orchestral concerts. . . ."

(From an address made at the late convention of the California Music Teachers' Association.)

THE MUSICAL COURIER is in receipt of an illuminative note from that imperishable correspondent, Algernon Ashton, as follows:

10 Holmdale Road,  
West Hampstead, London, N. W., July 21, 1913.

To the Musical Courier:

An article published by a London contemporary on the new Poet Laureate, Dr. Robert Bridges, concludes with the following sentences: "There are many living poets whose claims are indisputably superior to his. But in this country the path of dullness is the road to glory." Perhaps that is why Sir Edward Elgar, O. H., is hailed as the greatest living English composer! I am, sir,

Yours very faithfully,

ALGERNON ASHTON.

LOS ANGELES' American Opera Association is formed, among other things, for the purpose of "promoting and fostering national musical pride and ambition." Also providing sensational material for the daily newspapers, giving additional employment to press agents, keeping the tempers of the singers well exercised, sending several thousand more American girls to Europe for vocal study, and preparing another impresario or two for the insane pavilion.

COMES word that the house in which Wagner wrote "Lohengrin" is to be turned into a distillery. The great Richard himself was no mean hand at brewing effective beverages, as witness the "Tristan and Isolde" julep, Siegmund and Sieglinde highball, and the cocktails that made Siegfried forget and remember.

DOUBTLESS from Setauket to Seattle, American music lovers are grieved to hear that September 24 will mark the passing of 100 years since the death of Grétry. Special Grétry festivals probably will be given in many of our cities and towns, to say nothing of the villages.

### To Arthur Hartmann.

Give me the comradeship to recognize  
The strange, rapt glance of him who surely hears  
Pan's spring song sound across the twilight weirs  
When toward night's arms the vagrant mists arise.  
Give me that far-off look in artists' eyes  
Who hearken to the music of the spheres,  
Too clear, too fine, too far for other ears,  
Or sense a fleeting nymph in wild birds' cries!

I would have this, that I might catch and hold  
All-Beauty, struggling, to my starved, parched lips  
And drink her soul in a wonder kiss!  
One instant thus, and as my limbs grow old  
And that impatient wanton from me slips,  
Then Death—with just the memory of my bliss!

FREDERICK TRUESDELL.

## VARIATIONS

A special delivery communication just received from Siegfried O'Houlihan, and written en train while going north in Germany, reports as follows:

"Everywhere I have met with a cordial reception as the special traveling representative of THE MUSICAL COURIER, and I am being bombarded with requests from the leading German musicians to interview them for your paper."

"I stopped off at Meinfingen long enough to have a delightful hour's chat with Max Reger, who leads the symphony orchestra in that city, and between concerts composes the longest pieces of music ever written. When I called on him, the great Reger had just finished a little thing dashed off by him that month. Yards of it lay about the room, and I helped him roll it up like a rug, in order to get it off to the publisher's."

"Reger's home looks like a home, and not like a museum or a birdcage. The moment I entered the place I knew it was a home. I could smell it. Reger is very fond of good things to eat, and so am I. I sniffed and said: 'Onions?'"

"No," answered Reger; 'it's red cabbage. Do you like it?'"

"Next to jerked beef," I made answer; 'it is my favorite dish.'

"Reger ran to the corridor and shouted: 'Gretchen, two plates of cabbage, and a couple of liters of Pilsener for Herr O'Houlihan and me.'"

"You are very human, are you not, Herr Reger?" I asked.

"Very," answered the genius; 'call me Max.'

"Well, Max, old top," I continued, 'for I also am very human, what is your favorite beverage next to Pilsener?'"

"Münchener," responded the creator of the Bach fugue in modern harmonic dress.

"What else do you like, humanly speaking?" I inquired.

"Next to beer," I like babies."

"And then?"

"Hamburger beefsteak, but with plenty of gravy, and done very brown."

"What's your favorite fish, Max?"

"Boiled carp, with dill and capers."

"Dill? That's a pickle, isn't it?"

"Sometimes. But I prefer the Holland variety in mustard."

"Personally I don't care for mustard except in a foot-bath when I have a cold," I ventured.

"My dear young man, you have no right to catch cold," Reger assured me. 'Wear flannel next to your skin, as I do, and you'll always be warm but well. Flannel underwear, flannel stockings, flannel nightgowns, flannel muffler and wristlets—that's the outfit, and be sure to use lined goloshes in the rain and a warming bottle in bed, after you get home.'"

"What are your favorite pastimes?" I queried.

"Scratching the dog's head and locking up the house at night. You see, I'm very homelike."

"Do you find domestic atmosphere an inspiration?"

"Very much so. It keeps my imagination on the quiver to figure out what Gretchen does with the pound of butter we buy every week, and all the lard left over after the day's cooking."

"That's a terrible problem, no doubt. What do you consider the greatest pleasure in life beside eating and drinking?"

"Smoking a pipe, wearing carpet-bag slippers or old shoes, sleeping in feather beds, sitting with one's back close to the stove, snoring, and having detachable cuffs on one's shirt."

"Just then Gretchen appeared with the red cabbage and the beer. I drank the beer, but declined the cabbage on the plea that my appetite had left me quite suddenly."

"Never mind," said Reger, 'I'll eat both portions,' and he

did, while I sat silent and watched genius satisfy its material wants."

"You eat just like some other persons I know," I remarked, finally; 'it sounds like a pizzicato on the violin.'"

"Do you think so?" questioned Reger, not without a touch of pride; 'you see, I'm so very human. When I drink I drink, when I sleep I sleep, when I eat I eat, and—'"

"You'll have to pardon me, Max," I interrupted, 'but I must be going. I've enjoyed our little talk so much and you certainly allowed me a marvelous insight into your art ideals and methods of musical workmanship. America will be delighted to receive my report of our interview.'"

"Where do you go from here?"

"To Berlin."

"It's a long ride; you'll be hungry on the train. Gretchen will give you something to take along."

"Before I could protest, Reger had run out of the room. When he returned he carried two large sandwiches of liver sausage, a cold veal cutlet, and a large, well brined herring."

"Here you are," called my host, cheerily.

"I really don't care a bit about the food," I put in, 'but I did hope you'd present me with a copy of your piano concerto and your unaccompanied sonatas for violin.'"

"With pleasure," chuckled the great man, 'and I'm glad you mentioned it.' So saying, he took some pieces of music out of a cabinet, wrapped them about the sandwiches, the cutlet and the herring, and handed the package to me. 'You see,' he commented, 'when I'm not practising the piano, I'm practising economy.'"

"Good-bye, Max," I sang out as I hurried away.

"Good-bye, Siegfried," he gave back, cheerily; 'if you lay the herring on the cutlet and bite into them conjointly, you'll find—'"

"But I never did, for I gave the cutlet, herring, sandwiches, concerto, and unaccompanied violin sonatas to the railway conductor, who pronounced the eatables passable and the compositions much too greasy. More anon."

"Yours as ever,

"SIEGFRIED O'HOULIHAN."

We state frankly that we do not like Mr. O'Houlihan's way of handling his commission to interview Max Reger, and unless he does better with his next subject, we shall cable him to come home, speedily and steerage."

J. M. Barrie's play, "Half an Hour," which runs an hour, somehow reminds one of Chopin's "Minute" walse and the young man who, whenever he attempted to play it, spent such an unpleasant quarter of an hour."

A cablegram announces that Leoncavallo, Mascagni, Puccini, Caruso, Bonci, Mugnone, Serafin, etc., are spending their holiday at Montecatini, in Italy, and have formed an "Anti-Musical Society," whose object is to fine and expel any member who speaks of music or refers in any way to matters of opera. The association is a worthy one and if non-resident members are desired, we herewith make application for admission."

A perspiring poet sends us this:

"Twinkle, twinkle, little star,

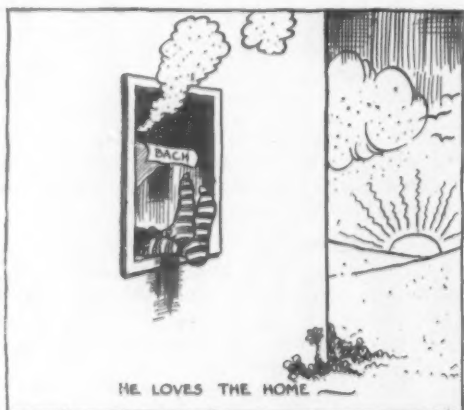
What's your name?"

"It's G. Farrar."

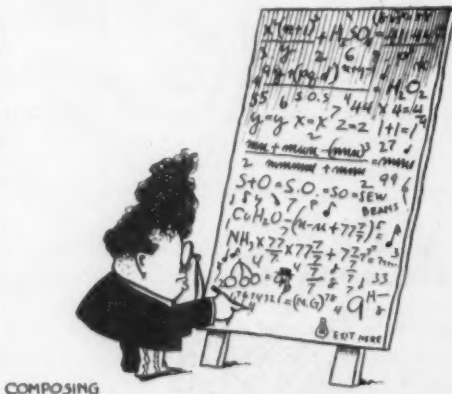
A woman named Katherina Mazurka tried to commit suicide last week in Brooklyn. When arrested she told the magistrate that after years of kind treatment her husband suddenly had come home one evening and beaten her, so she determined to end her life. On the first beat, as it were. What's that? You don't see it? Mazurka and first beat. Is it clear now? Good, eh, what?"

Clarence Lucas, the best known Canadian composer, has been active of late in the field of piano music, contributing to the keyboard repertory, "The Moon of Omar," "Epithalamium," "Day Dreams," and "Ariel," all of them based on mottoes taken from famous poets. The Lucas style of musical workmanship is marked by exquisite finish, and moreover, his output never fails to reveal melody of an ingratiating character and a harmonic idiom peculiarly rich and resourceful. In these barren days, where new piano literature is either pedantic or frankly bizarre, the Lucas pieces represent a departure as welcome as it is dignified."

What it feels like to be twenty-five! According to the Wellington (New Zealand) Triad, "at twenty-five, all men are comrades, all women are kind, all dishes are good, all wines are sweet; companionship, appreciation, friendships are an everyday experience; hopefulness, buoyancy, sanguine expectation are born of every breath—success is in the paddock. Such is life at twenty-five. But at that celestial age, for weal or for woe, the great intentions are made—then or never. At twenty-five it is too late to dally longer with the lute, harp, and psaltery; it is time the great work be begun. Thus, when pleasure is sweetest, when the body has all its strength, when the mind has



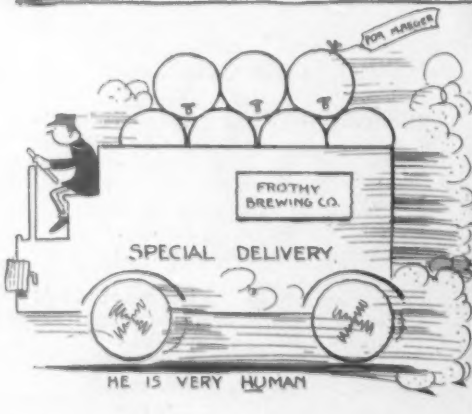
HE LOVES THE HOME



COMPOSING



"JUST A LITTLE THING I DASHED OFF"



HE IS VERY HUMAN



-ADORES CHILDREN



all its freshness, when the spirit has all its hope, when the soul has all its feeling, when all the powers are ripe, when all the weapons, save experience, are to the hand, the ideal of ideals, which has been forming through the years, calls and calls enchantingly, irresistibly. The time for action has come. At twenty-five life has but begun."

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But then, along comes Cecile L. Greil, in *The Call*, who in answer to William Marion Reedy's statement that "sex o'clock" has struck in America, writes:

"Youth is extravagant to prodigality with itself. It is drunk with its own intoxicating perfume. It looks down into the glass of life as did Narcissus into the brook, and like Narcissus falls in love with its own beauty. And we surround that young, passionate, bursting blossom with every temptation to break down its resistant power, lure it into sentient, pulsating desire and eroticism by lurid literature, moving pictures, tango dances, suggestive songs, cabarets, noise, music, light, life, rhythm, everywhere, until the senses are throbbing with leashed-in physical passion—everything done to lure, but nothing to instruct. So one day the leash snaps, and another boy or girl is outside the pale. We do much for the developing of the intellect and for the use of our hands so that we may send our young people out into the big battle that lies beyond the home, but for the battle against the physical forces, the law of the magnetic attraction of the sexes, at the dangerous period of puberty and adolescence, we do nothing. Education is the only thing that can save, rational libertarian education on the subjects pertaining to the laws of personal and social hygiene."

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And in harmony with Cecile Greil's remarkable cabarets and tango dances, follows Rupert Hughes' graphic description of the present American national dance, as contained in the Red Book's first instalment of his new novel, "What Will People Say?" Mr. Hughes, master of words unafraid, writes:

"Don't you want to try?" she said with an irresistible simplicity.

"I'm afraid I'd disgrace you."

"You can't do that. Come along. We'll practice it here."

"She was on her feet and he could not refuse. He rose and she came into his arms. Before he knew it they were

swaying together. He had a native sense of rhythm and he had been a famous dancer of the old dances.

"He felt extremely foolish as he sidled, dragging one foot after the other. He trod on her toes and smote her with his knee-cap, but she only laughed:

"You're getting it! Don't be afraid!"

"Her confidence and her demand gave him courage like a bugle-call. But he could not master the whirl, till she said as calmly as if she were a gymnastic instructor:

"You must lock knees with me."

"Somehow and quite suddenly he got the secret of it. The music took a new meaning. With a desperate masterfulness, he swept her from their back-water solitude out into the full current.

"He was turkey-trotting with Persis Cabot! He wanted everybody to know it. This thought alone gave him the braggadocio necessary to success.

"Perhaps he was too busy thinking of his feet, perhaps the dance really was not indecent, but certainly his thoughts of her were as chivalrous as any knight's kneeling before his queen.

"And yet they were gripping one another close; they were almost one flesh; their thoughts were so harmonious that she seemed to follow even before he led. She prophesied his next impulse and coincided with it.

"They moved like a single being, a four-legged—no, not a four, but a two-legged angel, for his right foot was wedded close to her left, and her left to his right.

"And so they ambled with a teetering, sliding hilarity. So they spun round and round with knees clamped together. So they acc-sawed with thighs crossed X-wise, all intermingled and merged together. And now what had seemed odious as a spectacle was only a sane and youthful frivolity; he saw it as an April response to the joy of life, the glory of motion."

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Friend (listening to opera singer's practise)—"What's the matter? Have you a cold?"

Opera Singer—"No—I'm singing English."

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Sadly states the Pittsburgh Post: "Scientists say that a pretty girl attracts less attention at a ball game than anywhere else." How about a symphony concert?

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A poor sort of wag said to some musical friends last week that because of the limited experiences of many of

the singers engaged by the Century Opera Company, that institution represented the "green peril" in local music. What an unripe jest!

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In the Los Angeles Graphic he is called "Otto" Hammerstein, so what is fame, after all?

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Contestants for the libretto prize of THE MUSICAL COURIER should remember that the Parcel Post now carries packages weighing as much as twenty pounds.

\*\*\*

Variations is in receipt of the attached, left at this office by messenger—to save postage, presumably:

"Dear Sir:—

"You are continually hurling sarcasms at the poverty of the American Composer. It may interest you to know, therefore, that since the taxicab rate has been reduced, from fifty cents per half mile to thirty cents for the same distance, we have resolved to shame you into silence by banding together for a half mile ride as soon as we get the money. We have twenty cents now and are saving more daily.

"Defiantly yours,

"THREE AMERICAN COMPOSERS."

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Dr. Boris Sidis publishes a book on "The Psychology of Laughter," in which he says: "The higher we rise in the scale of civilization, the purer the fun becomes." This column thanks you, Doctor.

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One cannot help wondering whether or not Brahms would have called his E flat minor scherzo by that name if Chopin had not written previously his four immortal compositions in the same mold. The E flat minor work by Brahms not only copies the Chopin form slavishly (with the exception of the trio interpolation), but also exudes Chopin spirit and constructive idiom in every other measure. However, as the scherzo in question is Brahms' opus 4, much should be forgiven the future creator of the unique C minor symphony and the inimitable variations on Paganini.

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Also the good-natured smile of Schubert (particularly as we remember him in his "Soirees de Vienne") peeps out of some of the Brahms' waltzes, opus 39.

### Kubelik's Career.

Jan Kubelik's career offers one of the few examples of a famous violinist who has achieved renown without a preliminary period of struggles between the completion of his studies and public recognition. At the age of eighteen Kubelik's name was known throughout Europe, and even across the ocean. He was invited to many courts and presented with numerous decorations. The youth of twenty summers, two years after he had left the tutelage of Sevcik, had charmed audiences all over the Continent. His father, a gardener of Michle, never dreamed that such a career was in store for his son, although the latter had played in public at the age of five, and at the age of eight had mastered difficult compositions of Wieniawski and Vieuxtemps. Sevcik knew how to draw out and utilize every element in Kubelik's talent. In 1898, when the young artist left the Conservatory, he could compete with the foremost violinists. After he had won the whole of Bohemia, Kubelik set out to conquer Austria and Hungary, and soon all the great music centers were at his feet. After Europe and America had capitulated, a tour of South America in 1901 brought not only great renown, but also unusually large material gain, which with his subsequent successes served to make Kubelik one of the richest musicians in the world.

In Germany and Russia Kubelik has been a favorite and honors have been heaped upon him. In England, in addition to being the recipient of several medals, he was made an honorary member of the London Philharmonic Society and presented with a medal of Beethoven, a distinction which has been conferred only in very exceptional cases, such as those of Patti and Glazounov.

### Emma Loeffler Wins Praise.

Emma Loeffler, the talented young dramatic soprano and former Manhattan Opera Company star, sang at the Ocean Grove, N. J., auditorium Saturday evening, July 26. A large audience welcomed the singer, and rewarded each selection with enthusiastic applause; several encores were given.

Miss Loeffler is promised a busy season during 1913-1914. Not only has she been engaged for the spring tour of the Minneapolis Symphony Orchestra, which will begin about April 5 in Winnipeg and continue for a period of eight weeks, but she will also appear as soloist with the same orchestra at its concerts in Brooklyn, Rochester, Syracuse, Pittsburgh, and all of the other cities to be visited on the Eastern tour; she will sing in Minneapolis on March 27.

Miss Loeffler is making excellent use of the summer, spending most of her time preparing herself for the strenu-

ous season ahead. She expects to devote a part of the summer months to coaching with Ivan Morawski; she will begin this work the middle of August.

The following article is culled from the Shore Press (Asbury Park, N. J., July 27), and refers to Miss Loeffler's remarkable success at Ocean Grove:

A big crowd turned out to greet Emma Loeffler, former Manhattan Opera House star, at the Ocean Grove Auditorium last night,



EMMA LOEFFLER.

over 3,000 people breaking a long-standing tradition that bad houses are in vogue at popular concerts at this time of the year in the big building. Miss Loeffler surprised everybody by her big, clear soprano voice and showed that she is not at all overrated. Every number on the program was generously received and encores had to be given. . . . Miss Loeffler's first group of songs was very light, and in these she displayed a fine range and variety of color. The last number on the program before the "Storm" was the duet from "Madame Butterfly," "Every Flower," and was sung by Miss Loeffler and Mrs. Mertens. It was one of the best numbers. Miss Loeffler's aria from "Tannhäuser" was the only heavy work she did, but in this she showed that she is of grand opera caliber. She sang for an encore "In the Forge," by Brahms. (Advertisement.)

### Flonzaley Quartet to Return.

Members of the Flonzaley Quartet, now in Lausanne, Switzerland, will sail for America early in November, opening their tour (which will be their seventh in this country, in Waterbury, Conn., on November 18. The usual New York and Boston series of three concerts each will be given. The Boston dates will be December 4, January 20 and March 12, and the New York dates, in Aeolian Hall, December 1, January 26 and March 9. The tour will include more appearances than ever before and will continue until the end of May.

### Artists for Boston Concert.

R. E. Johnston, the New York manager, has just arranged for the following artists to appear at the concert to be given at Symphony Hall, Boston, on Monday evening, August 18, under the auspices of the United Drug Company: Corinne Rider-Kelsey, soprano; Rosa Olitzka, contralto; Albert Spalding, violinist; Orville Harrold, tenor; Claude Cunningham, baritone. Andre Benoist, pianist and accompanist.

### George Hamlin Mastering Italian.

It will be an interesting item of news to the friends and admirers of George Hamlin, the American tenor, to know that, not content merely to memorize the foreign words of an operatic role, he is now in Italy, applying himself strenuously to the mastery of the Italian language. The next time the tenor sings Gennaro, one may be sure Mr. Hamlin knows exactly what he is singing about.

### Laura Maverick and Carl Hahn to Tour.

Laura Maverick, the eminent mezzo contralto, and her husband, Carl Hahn, cellist, composer and conductor, are spending the summer months at the Merriewold Club, Sullivan County, N. Y. In November, Miss Maverick and Mr. Hahn will tour the Central and Western States.

The death has just occurred in Whetstone's Almhouse, Dorchester, Eng., of Harry Bailey, nearly the last of the old band of Dorset fiddlers who figure in so many of Mr. Thomas Hardy's novels. His appearance as the fiddler of the reels in the Hardy play, "The Wellstock Squire," which was performed at Dorchester and in London (before the Society of Dorset Men) was a bit of real Wessex life, and in his quaint smock Fiddler Bailey was perhaps the most exquisitely rustic figure in the play. Mr. Bailey was seventy-seven years of age.—New York Evening Mail.



## SAN FRANCISCO

San Francisco, Cal., July 28, 1913.

While in Los Angeles early in July, I had an interesting chat with L. E. Behymer about his ideas regarding music at the Panama-Pacific International Exposition. Mr. Behymer has made a study of the musical requirements of the interior cities in California. He is the one who first inaugurated the so-called Philharmonic Courses intended to secure fixed audiences for visiting artists in towns where it was impossible to depend upon the voluntary attendance of the public in general. These Philharmonic Courses enable a certain number of people to purchase season tickets at special prices for an entire musical season. So far Mr. Behymer has been so successful with these courses that after establishing one such course in Los Angeles during a period of several years, he conducted, during the last year, two such courses; that is to say, he divided his artists into two sets. The public could select any set of artists which it desired. If it had not been for the practically guaranteed support of these two Philharmonic Courses, the musical season in Los Angeles and interior cities would have been quite disastrous to managers and artists. This year Mr. Behymer has another idea. He has added to these two Philharmonic Courses a third one, which he calls a Matinee Course. He makes it possible for the people to subscribe to a series of Saturday matinees, and the demands for this course are already so gratifying that its success may be predicted even at this early time. This practical organization of the musical public is the only way in which to assure large audiences in California for artists not well known here.

Owing to the fact that Los Angeles has raised a \$10,000 prize for the best opera written by an American composer in an American style, and that this opera is to be selected by the National Federation of Musical Clubs, the various musical organizations on the coast will thus be directly interested in a work to be presented during the exposition year. This naturally will inspire the musical clubs to combine their forces in behalf of encouragement of music during that year. When it is known that the combined musical clubs of the Pacific Coast have a membership of at least 25,000, the effect upon general support of music during the year 1915 may easily be imagined—provided, of course, that the interest of these clubs is aroused to a sufficiently great extent to make co-operation among them an absolute certainty.

These clubs will no doubt also be interested in the establishment of prizes ranging from \$500 down for pageantry and Indian, Spanish, Mexican and American national music, or at least the exhibitions of such music in manuscript form. Among these exhibitions there is contemplated one of 900 Indian music records. It is Mr. Behymer's contention that every town in California should prepare for this monster support of artists during the exposition, and he expresses his faith in co-operation by suggesting that any city that does not as yet possess a musical club should proceed at once to organize and therefore be able to secure some of the artists who will visit the coast during that season. If this opportunity is taken care of now, it is safe to predict that all these clubs thus organized will become permanent institutions and the concert field of California will thereby be considerably augmented. Since people will flock to this State from all parts of the world, and since every town will have its influx of visitors, it is but natural that some means should be found to furnish some kind of high class entertainment for them, and nothing could be more welcome than an opportunity to hear the world's leading artists.

Another important factor for the recognition of music during 1915 should be the public schools, which, according to Mr. Behymer's investigations, are already organizing for the purpose of musical demonstrations. The supervisors of music at these schools have here an excellent opportunity to awaken a genuine love for music, which should in time contribute toward increasing musical taste and thus increase our concert audiences.

The Tivoli Opera House in San Francisco, by means of presenting excellent operatic works at prices within the reach of everyone, has really been responsible for the excellent musical appreciation now in vogue here. If such an institution can have such a beneficial influence upon the public, how much more influence would adequate public school propaganda in behalf of music exercise over the masses. The symphony concerts given at the University of California under the direction of Dr. J. Fred Wolle increased concert attendance in Berkeley to such an extent that Julius R. Weber was encouraged to organize the Berkeley Musical Association with a membership of over two thousand, which makes it possible to bring great artists to Berkeley and assure them adequate remuneration and a large audience every time.

Los Angeles, like San Francisco, has recently voted to secure a city beautiful or civic center. In this art center

there has been purchased space to erect a \$600,000 temple of music, which is to contain a concert hall, library and art gallery. Mr. Behymer is already beginning to awaken the responsibility of the interior by introducing his Philharmonic Courses wherever he can possibly find a town big enough to advance a fixed guarantee. He believes that an argument on the lines of the exposition opportunities will find ready response. After all, the commercial spirit in music is playing a great part in American musical life, and the fact that an opera is worth \$10,000 to anybody has aroused public interest in music in no small degree. Mr. Behymer gives credit to Mrs. J. L. Jamison, F. W. Blanchard, and Mrs. Jason Walker for the success of this offer, which has proved a tremendous advertisement for the Angel City and which, by the way, gives this name a new meaning especially well known to theatrical people. Of course, it is natural to suppose that Mr. Behymer has done a great deal toward the accomplishment of this splendid enterprise, although he does not say much about his own end of the work. This impresario says that concert attendance would be much more satisfactory on the Pacific Coast to-day if the managers did not overbook this territory. For instance, he claims that eight pianists are to be sent to the coast next season, and of these Paderewski and Hofmann will appear in one week in Los Angeles. No artist has been booked for April in the Southern territory—a month un-

1913-1914

MR. PADEREWSKI

MR. KREISLER

AND

MISS FARRAR (Oct. only)

DIRECTION: G. A. ELLIS,  
SYMPHONY HALL,  
BOSTON.

usually favorable for concert attendance—except during the very last week, when the Flonzaley Quartet and Elman are to appear. The greater part of March is not booked—another month very favorable for artists. Mr. Behymer claims that the people living on the Pacific Coast do not attend concerts until the middle of November, as they do not return from their summer trips until then. In many cases the press notices and advertisements are antiquated and consequently ineffective. Managers send about a dozen photographs of the same style, and as newspapers do not print the same pictures more than once it is impossible to place such material. Window cards are usually printed from old cuts that are worn out and look shabby. The fence advertisements are sent in one or three sheets, instead of eight or sixteen sheets, so that they can be read at a glance from a rapidly passing street car. This increase in size of fence advertising becomes necessary, because so many theaters and business houses are using fence advertising that musical attractions must stand out prominently in order to attract special attention. Also, the street cars moving more rapidly than they used to, people riding on the same are not able to read small fence advertisements. These are some of the conditions our managers have to cope with, and if artists desire to continue to attract large audiences on the Pacific Coast they must adopt modern methods and modern modes of advertising, even to the extent of using a Pacific Coast medium now and then. There certainly are ways to interest the public in great artists, and if these means are not discovered it is not the fault of the public.

Alma Voedisch, a Chicago manager, was in San Francisco lately in the interests of Sibyl Sammis-MacDermid,

soprano. Miss Voedisch reports that she has been very successful in booking this artist, who expects to be on the Pacific Coast during January and February. Miss Voedisch has many friends on the coast and during her sojourn she was entertained considerably. She also looks after the tour of George Hamlin, the distinguished American tenor, who may come to the coast in October or November.

Among the distinguished visitors in San Francisco this month was Yvonne de Treville, the famous coloratura soprano. Miss de Treville was honored wherever she went in California, being taken up by society to a considerable extent. Thanks to her charming personality she made hosts of friends. While on a visit to the coast Miss de Treville looked into the possibility of coming here for concert appearances, and there is a likelihood that we may hear this exquisite artist some time next season. The newspapers were especially kind to Miss de Treville during her sojourn here, giving her many columns of interviews and special articles.

The People's Philharmonic Orchestra, under the direction of Herman Perlet, gave the second concert of its season at the Pavilion Rink on Thursday evening, June 26. About three thousand people were in attendance and the enthusiasm displayed was as pronounced as it was during the first concert earlier in the season. The program consisted of Beethoven's "Pastorale" symphony, "William Tell" overture, Rossini; minuet, Boccherini; the Egyptian ballet suite, Luigini; symphonic variations, Boellmann, With Herbert Riley as cello soloist; and the "Prologue" from "Pagliacci," Leoncavallo, with Ralph Phelps as baritone soloist. Judging from the encouragement given these concerts by the public, Herman Perlet is being generally recognized as a very able orchestral leader. It is to be hoped that these people's concerts will pay so that they may be given at regular intervals. Herbert Riley's cello solos were excellent and were heartily applauded. He is one of our most able and best liked artists.

The third concert under the auspices of the American Guild of Organists took place Sunday afternoon, June 22, when Benjamin S. Moore, organist of Calvary Presbyterian Church, gave the program in the First Unitarian Church of this city. These recitals are free to the public and are given each year to promote further interest in and understanding of organ music. The program was as follows: "Pique Heroique" (Franck), "Serenade" (Lemare), from "The Arcadian Idyll"; "Evensong" (Johnson), "Spring Song" (Macfarlane), sonata in A minor (Andrews), "Prelude Pastorale" (Boellman), from deuxième suite; "Andante Cantabile" (Widor), from symphony V.

A musical program by a male chorus of twenty voices was given on Sunday evening, June 23, under the direction of Alexander Stewart at Plymouth Church in Oakland, with William Carruth at the organ and Charles F. Whitton, baritone. The numbers included an air and variations on "The Star Spangled Banner," organ (Dudley Buck), Beethoven's "Hymn of Praise," chorus; "To Thee Dear Country," chorus (Eichberg); recessional, "Lest We Forget," baritone (De Koven); "To the Morning Star," organ (Wagner); "Praise Ye the Father," chorus (Gounod); march, "Queen of Sheba," organ (Gounod).

Wallace A. Sabin, organist of First Church of Christ, Scientist, and of Temple Emanu-El, gave the fourth organ recital in the series being held under the auspices of the American Guild of Organists on Sunday afternoon, June 23, at the First Church, Oakland. He was assisted by Mrs. Richard Partington, vocalist, and Lillian Devendorff, violinist, in the following program: Concerto No. 2 in B flat (Handel); choral preludes "Rockingham," "Melcombe," "St. Ann's" (Sir C. H. H. Parry); songs, "Hear My Prayer, O Lord My God," "By the Waters of Babylon" (Dvorak); Mrs. Richard L. Partington; "En Bateau," "The Little Shepherd" (C. Debussy), "Romance Sans Paroles" (Faure), "Venitienne" (Godard), "Ave Maria" (Massenet), Mrs. Partington, violin obbligato, Lillian Devendorff; "Finlandia" (Sibelius).

Theodor Salmon, the well known pianist and pedagogue, left for Denver recently, where he expects to remain for some time. He has closed his San Francisco studio for the present, but expects to return as soon as his health is restored. His many friends here will be glad to know of his improvement and his speedy return to this city.

The Misses Pasmore, of the well known Pasmore Trio, have decided to give up concert touring, owing to the continued illness of Dorothy Pasmore, the talented young cellist. In association with their father, they will devote their time to teaching.

Achille Artigues has been appointed organist at Temple Sherith Israel in place of Warren D. Allen, who resigned on account of being selected as Dean of the College of the



Pacific. The choice of Mr. Artigues for this responsible position is an excellent one, as he is one of the very best musicians residing here.

\*\*\*

On Tuesday evening, June 17, about forty musicians and music lovers met at Beatrice Clifford's pleasant Berkeley studio to hear Louis von Hergert, of Oakland, in a program of piano compositions. Mr. von Hergert was warmly received and the guests were also delighted with the work of Mrs. Nash and Mynard Jones, who sang by special request several of his own compositions.

\*\*\*

The third convention of the Music Teachers' Association of California brought many musicians from the interior California cities, and especially from Los Angeles and vicinity. Among those the writer met were: Charles Farwell Edson, Mrs. Grace Carroll Elliott, Fred. G. Ellis, Mrs. W. H. Jamison, Axel Simonson, F. W. Blanchard, Adolf Tandler, Oscar Seiling, Homer Grunn, of Los Angeles; Mrs. Willis H. Tiffany, of Pasadena; Homer S. Henly, of Sacramento.

ALFRED METZGER.

### In the Rockies.

Dome View Cabin,  
Drake, Colo., July 28, 1913.

To The Musical Courier:

You don't know how I would thank you for immortalizing me in that cartoon of yours in THE MUSICAL COURIER last week. I appreciate it more than I can express. It is a great aid in the propaganda and a cartoon often carries further than any article could possibly do. But here I am telling you something trite, and stuff which has been poured into your ears before.

I voice the opinion of thousands in admiring Mr. Townsend's clever work in THE MUSICAL COURIER. Many laughs have I had when I was feeling blue. No doubt others have had their risibilities aroused. They could not help it. With sincere appreciation, I am,

Cordially yours,

CHARLES WAKEFIELD CADMAN.

### Cordelia Lee to Tour America.

Among the important musical events of the coming season, the American debut of Cordelia Lee, the beautiful, young violin virtuosa, is anticipated with keen interest. For such a young woman, Miss Lee has had a remarkable experience in public playing and such marked success that she ranks today among the best.

Miss Lee has appeared in concert, in public and private recitals in nearly all of the musical centers of Europe, where she has won flattering tributes. Her first public appearance was with the Berlin Philharmonic Orchestra, and it was a most artistic success. She has also appeared with orchestra in Vienna, Prague, Dresden, Freiburg, St. Petersburg, Moscow, Riga, Virchau, Helsingfors, Viborg and at the fashionable Russian seaside resorts, Majorenhof and Dubbeln. She is also a favorite with the English public as well.

Miss Lee was warmly received after playing before the American, Danish and Spanish embassies of Europe and has been in great demand for recitals before many of the royal families. On one occasion, when she had appeared in company with other leading artists of Europe at a concert given under the protection of the royal family of Russia, at the Royal Opera House in St. Petersburg, she was granted a royal decoration.

The European press is unanimous in its praise of her fine art—her strong, overflowing, vivid temperament. It emphasizes her soulful playing and tender sensitiveness combined with dramatic force and overflowing passion, and it remarks an understanding which bears evidence of distinguished musical talent, as well as of intelligence.

But that which has made her unique in her art is the wonderful quality of tone produced.

The Dresdener Nachrichten, however, has best summed up the consensus of opinion of the European press in the following:

Cordelia Lee is a young lady violinist of enchanting qualities. . . . Heaven was in its most gracious mood when bestowing on her its gifts. Cordelia Lee is an artist, with the full strength of youth and joyful freshness of spring breezes. Her playing has nothing of the girlish, tender sentimentality; on the contrary, something dashing, energetic, going straight to her purpose. . . . Cordelia Lee is of a strong, warm, musical temperament. One sees and hears from time to time in the concert hall personalities who, similar to her, with a fresh merry heart unstinted by routine, make music out of the inner impulses of their souls. . . . She appears as the sworn enemy to impurities. Limpid, full and strong is the melody worked out by her. Loud, cheering exultation pours from her instrument.

Had the foregoing writer continued, he might have added another divine gift with which Miss Lee is so richly endowed. She is not only a fine violinist, but she is also an unusually beautiful woman. Her personality combines much force with great winsomeness.

Miss Lee was only ten years of age when she began the serious study of the violin; this was in Minneapolis. After

four years she was taken to Prague, Bohemia, where she studied for three years with Sevcik, continuing her studies later with Thibaud, Kreisler and Ysaye and finally for two years with Leopold Auer, in St. Petersburg.

Miss Lee is under the management of Antonia Sawyer, of New York, and begins her American tour with a con-



CORDELIA LEE.

cert in Aeolian Hall, New York, October 23. Among many other bookings is an appearance with the Philharmonic Society of New York, Joseph Stransky, conductor.

### Alice Preston at Newport.

After enjoying the invigorating air at Eaglesmere in the Alleghenies for some time, Alice Preston has gone to Newport, R. I., to visit her sister, Mrs. C. F. Hoffman, of New York. Miss Preston later will visit at Islesboro, Dark Harbor. She will sing at both places in private musicales.

### Hannah Butler's Success.

The accompanying picture of Hannah Butler was taken at Lake Harriet, Minneapolis, Minn., where she appeared for one week as soloist with Nelson's Band, one of the finest organizations of its kind in this country. Visitors to Minneapolis have carried the fame of this band to all parts of the country during the five years it has been playing at Lake Harriet, and the demand from dif-

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ferent centers to hear the band has been so insistent that a trans-continental tour is now under consideration. The director and the manager were so pleased with the success of Mrs. Butler that they are negotiating through her manager, Gertrude V. O'Hanlon, for her services as soloist should the tour materialize. The following is a copy of a letter from the secretary of the Park Board:

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MINNEAPOLIS, Minn., July 25, 1913.

Hannah Butler, Chicago:

DEAR MADAME:—At the close of your very successful engagement with Nelson's Orchestral Band at the Lake Harriet Roof Garden, I wish to express to you our complete satisfaction with your work and our appreciation of it.

The quality of your voice is such that it has an unusual carrying power under open air conditions. It was always distinctly heard on the roof garden, and even by those in canoes on the lake. It has, beside, a beautifully expressive quality, which, coupled with your gracious presence, has made it and its possessor prime favorites with our audiences.

Sincerely,

J. A. RIDGWAY,

Secretary of the Board of Park Commissioners.

It is to be expected that entire harmony will mark the occasion of the Piano Tuners' Convention, if Rochester gets it, and there need be no apprehension of discord following it.—Rochester Post-Express.



HANNAH BUTLER WITH NELSON'S BAND,  
Lake Harriet, Minneapolis, Minn.

### HELENE MAIGILLE A GREAT TEACHER.

It can truly be said of Helene Maigille that she is a great teacher. At the Von Ende School of Music, New York, last Friday afternoon, August 1, this fact was clearly demonstrated. Five pupils on this occasion contributed to a program of unusual interest. The rendition of each number was marked by a display of knowledge seldom witnessed at such a recital, and the work as a whole was remarkably fine.

The audience was given the impression at the very start that it was not merely a pupils' recital, but rather an artists' musicale. There were so many things differing from the average recital that could not fail to impress the writer as well as others present. There was, among other things, that peculiar warmth of timbre and impressiveness of delivery so noticeable at all Maigille recitals. There was also a real musical atmosphere prevailing everywhere and which was felt by the soloists as well as the audience. The singers seemed imbued with a magnetic power that held their hearers spellbound until the end. Perhaps it was the interest in the singers themselves that made everyone so enthusiastic, but there were not a few—strangers to the Von Ende School—who expressed their delight in strong and unmistakable terms of praise.

Madame Maigille's name has been before the public many, many times. Her efforts have been watched by teachers, pupils and critics alike, and the results of her labor have won for her unbounded praise and admiration. In the past, numerous methods of voice placing have been tried time and time again, few with success and many with failure. It would seem unfair to many, perhaps, to single out the method of one teacher as both advantageous and practical, but Madame Maigille deserves particular mention. A firm believer in the art of bel canto, of which she is a recognized authority, this noted instructor has worked out a theory rapidly gaining recognition everywhere. In applying it her pupils, it is said, have found a sure method worth their while.

Of the large number of pupils now under Madame Maigille's tutelage, all are engaged either in opera, concert or choir work, many of them spending a large part of their time in teaching. This is an unusual record and indeed one to be proud of. Success seems to be the watchword of this vocal authority, for not only has she triumphed in her chosen field of work, but her pupils, too, have accomplished remarkable things.

It is quite easily understood then why Madame Maigille occupies a prominent place in the front rank of American teachers. Nor is it surprising that her pupils should win honors wherever they are heard.

On Friday afternoon, August 1, at the Von Ende School, where Madame Maigille recently became a member of the faculty and is now conducting the department of voice placing, a representative of THE MUSICAL COURIER spent considerable time discussing the careers and achievements of her pupils.

"Yes," replied Madame Maigille, when asked about Sabery d'Orsell, one of her pupils, who has already distinguished herself on numerous occasions, "the young woman with the beautiful contralto voice whom you heard this afternoon, is already hard at work, and it is with no little pleasure that I am looking forward to her career as a great artist. This was her first appearance before a New York audience.

"Ethel Stone, also one of my pupils, has brains that match her voice. Her musicianship is thorough and her singing in the quartet of the First Presbyterian Church, Haddonfield, N. J., has served further to employ her rare musical gifts."

Replying to the question: "Do you believe in the early presentation of musical prodigies?" Madame Maigille said emphatically: "I do not believe in any delay where supreme intelligence is concerned, united to a supreme beauty of voice and expression. It has always been my rule to present a voice when that voice has been freed from vocal faults, whether the fault takes two weeks or two years to eradicate. The public then can watch the further development."

"Greta Stoeckle, of Wilmington, is a notable example of this rule. Miss Stoeckle had very few lessons when she came to me—less than a term. In her case it was eight months before I allowed her to sing at a recital.

"The public has not forgotten that Olive Celeste Moore (Mrs. Archibald S. White) was a pupil of mine for seven years and eight months daily, and during that time she sang repeatedly for Conductor William R. Chapman at the Rubinstein Club and also made a tour of the Eastern States with Mr. Chapman. She made her debut that year at the old Mendelssohn Hall and later was engaged by Mr. Chap-



Photo by Mishkin Studio, New York.

HELENE MAIGILLE AND SOME OF HER PUPILS.

Left to right: Miss Stone (sitting), Mr. Adams, Madame Maigille, Miss Buckman and Mrs. Turner (sitting).

man for the autumn festival at Portland, Maine, but she preferred to tour with the 'Bostonians' and later with the 'Red Feather.' Not alone was her foundation laid by me, but her art was brought to perfection during those years of my training.

"Still another notable acquisition, but only for the summer session, is Mrs. Nathaniel Parker Turner, of Marshall, Texas. Mrs. Turner is enthusiastic about her lessons. She has already intimated an early return to New York, or at least a summer course with me next year. Mrs. Turner was a protegee of Helen Miller Gould (Mrs. Finley J. Shepard) for three years at the Cincinnati College of Music, and she has sung in the best churches in that city, Santiago, Cuba, and in Marshall, Texas, where she now has a large class of ambitious vocal students. The change that the two weeks of study in the 'summer session' has made in her voice, was apparent to her Eastern friends, where they heard her sing at the midsummer musicale. Mrs. Turner is another thoroughly trained musician and composer as well.

"John Read, of Camden, N. J. (now living at Summit, N. J.), studied with me for more than three years. His voice was so beautiful then that at the close of half an hour's critical examination of his voice by Signor Enrico Caruso, the great artist pronounced his voice the most perfectly placed he had ever heard in this country and predicted for Mr. Read a great future. While with me he was the soloist at the fashionable church, St. Martins-in-the-Field, Chestnut Hill, and afterwards at the Baptist Church, I believe, at Summit, N. J. He is to make his debut next winter.

"Elsa Norton, who studied five years and six months with me, is studying with Signor Trabaddello in Paris; he

has promised her a debut in grand opera next spring. In a letter from Miss Norton last September she wrote: 'But for your splendid work I would have done nothing over here.'

"Yes, there is another—Adeline Pepper Gibson, now Mrs. J. Theodore Marshall. She completed four years of daily lessons with me and then went abroad for some summer work. During her lessons at the residence of her teacher, Frau Palmer, of Munich, the former Queen of Naples used to listen with rapture to her 'Voix d'or,' as she expressed it. Signor Trabaddello was most enthusiastic when she studied some French songs with him the same summer, and he implored her to remain over the season, promising to arrange a debut at the opera comique, but Adeline Pepper Gibson Marshall returned to me in the early autumn and in January (two years ago) she made her debut at a pupils' recital I gave in the foyer of the Academy of Music, Philadelphia. She was then and there acclaimed the equal in voice of Farrar, and no wonder is it that Conductor Alfred Hertz invited her to repeat her German repertory at his home in Frankfurt. The wiles of Cupid were, however, more alluring to her and to her family, so she terminated her intended career in opera for the career of matrimony. Thus, a truly great soprano voice was lost to the world, although this gifted young singer has been heard in each of the great cities of the world while on her world-girdling honeymoon tour.

"Grace George, the popular actress, went forth from my studio with a voice that made possible her career. Still another, S. Evans Clark, who, with his splendid musicianship and great bass-baritone voice, is positively afraid to sing for Signor Campanini, as he has entered upon a successful business career, and feels if he listens to impresario

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advice he will be tempted by an irresistible desire to forsake the established order of things and enter the artistic arena into which there are so few entrances, but which a hundred happenings may open as many exits.

"Eugene W. Adams is an artist in every sense of the word—and in him another American baritone will be added to the small list of great baritones and his professional debut will prove of interest to the New York public when it takes place a year hence at Carnegie Hall.

"Mary Thornton, another pupil of mine, who has been under my tutelage from the start, is one of the best known church soloists in Greater New York."

At the midsummer recital, the five artist pupils who took part are splendid examples of what Madame Maigille can accomplish. And it is not strange, either, that of these five all are prominently identified with musical activities. Sabery d'Orsell has been a member of both the Aborn and Shubert companies. Mrs. Nathaniel Parker Turner has a large class of vocal students in Marshall, Texas; Emma S. Buckman is directress of the Calvary Methodist Church choir, Ambler, Pa., the church to which Andrew Carnegie recently gave a \$5,000 organ; Ethel Stone and Eugene W. Adams are members of the choir of the First Presbyterian Church, Haddonfield, N. J.

Were the space available, several pages could be devoted to the achievements of Madame Maigille's pupils. It will suffice to say that not only have all proved themselves a credit to their teacher, but all are also proud of the fact that they are pupils of Madame Maigille. (Advertisement.)

#### Mr. and Mrs. Romeo Frick Praised.

The American baritone, Romeo Frick, and his gifted wife, Karola Frick, the German soprano, have won high



KAROLA FRICK.

praise from many European musical celebrities during the past three years.

Madame Frick sang for the late Marc A. Blumenberg, in Berlin, two years ago and drew this remark from him: "You will be one of the greatest sopranos of the day."

Christian Sinding, the Norwegian composer, remarked last season, after coaching these artists in a group of his compositions: "A wonderful soprano and a great baritone."

Norbert Salter, the Berlin impresario, said last January after hearing Madame Frick sing: "Your voice reminds me of some wonderful, rare old Italian instrument."

The latest photo of this favorite German concert soprano is shown herewith.

#### Williams in the West.

Evan Williams, the tenor, left for Nebraska immediately after the Norfolk (Conn.) festival, July 23. Later he will fill a number of engagements in Wisconsin and Iowa before returning to his home at Akron, Ohio, for a short vacation prior to his fall work. Mr. Williams' season lasts twelve months, and during the past year he is said to have traveled 60,000 miles.

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# LONDON

London, England, July 26, 1913.

Music lovers will be interested to hear that Daniel Mayer has arranged a Beethoven Festival in London for the week commencing April 20 next. Full particulars will be announced in due course.

THE MUSICAL COURIER was the only American musical journal whose representative was accorded the right of entrance to the service held this week in Westminster Abbey at the reinauguration by the king of the Henry VII. Chapel as the chapel of the Order of the Bath. The splendid Abbey Choir was augmented by the men and children of the Chapel Royal, the latter wearing as usual their quaint uniforms instead of surplices. The organ was reinforced by trumpets, cymbals and kettledrums. Shortly before the arrival of the procession, consisting of the king, the Duke of Connaught as Master of the Order, and the eighty-two Knights Grand Cross, from the robing room in the House of Lords, the organ played a "Grand March" by Meyerbeer. As the first knights entered the great door of the Abbey, trumpets and drums were sounded, and the choir and clergy, meeting the procession, led the way for three hundred feet up to the choir stalls and the sanctuary. The service possessed all the impressive and solemn beauty peculiar to the Anglican liturgy. The Te Deum was sung to the setting of Sir Charles Villiers Stanford, and the anthem, "I Was Glad," was composed by Sir Hubert Parry for the coronation of King Edward. A portion of the

ceremony, the actual installation of the new knights, was held in the beautiful Henry VII. Chapel to which only the king, the Knights Grand Cross and the clergy had admission. Hymn No. 221 was sung in remembrance of those knights who had died since the announcement of the installation, one of them being Field Marshal Lord Wolseley; then, after the benediction, a roudade on the kettle-



HANS WESELY.

Continental schools in the thoroughness of musical education and general efficiency. If the result of the American tendency to foreign study really be to cull the best from every country, agglomerating therefrom a national musical idiom just as the American race has been conglomerated from the human flotsam and jetsam of the world, Great Britain should not be missed out. British music has become something which can no longer be ignored, and a goodly portion of its spirit will help the quality of the American music of the future, just as British blood has provided the fundamental stock of the American nation on which the fairest flowers of Semitic and Hamitic humanity have been grafted with such conspicuous success. Professor Wesely is no less clever with the pen than with the bow and, in this little book, has made a contribution of permanent value to the literature of the violin. His editions of Dont, Kreutzer and other classics are also of proved value.

Although London excels all other European centers in the number of its concerts, its musical importance cannot be gauged accurately from this fact alone. A far truer estimate of London's musical activity can be made from the number of its amateur musical associations. The British capital, after allowing for its numerical superiority, counts more amateur orchestras, choirs and choruses than any other city in Europe. One of the best in London is The Strolling Players' Amateur Orchestral Society, conducted by the Guildhall violin master, Joseph Ivimey. The president of the society is the Duke of Connaught and the list of vice-presidents and committee members offers a striking succession of well known names. The orchestra gives three concerts at Queen's Hall next season and the soloists engaged include Isolde Menges, Blanche Marchesi, Marie Novello, Felix Salmond, Thorpe Bates and Hubert Eisdell.

The approaching end of the season brings the usual crop of retrospects and reviews. Although the British artist, singer and composer are better situated as regards a hearing at home than their American cousins, British opera is apparently in a bad way. This, at least, is the opinion expressed by the majority of the retrospective writers. It is indeed peculiar that the British opera composer can command a more attentive hearing abroad than at home. Fifty years ago British composers of opera were reckoned rivals of Rossini, while today Smythe and Clutsam are accorded artistic success abroad. Whatever influence was responsible for the selection by the grand opera syndicate of the two foreign novelties produced at Covent Garden this season, it was a stupid and unjust one when there are so many better operas by British writers waiting for production. One could almost believe that the syndicate had elected to follow American lead.

The mantle of Lady Palmer, who did so much for young artists, seems to have fallen on the shoulders of an American woman. Not only are the salons of Mrs. Dalliba the rallying point for American, but for young musicians of all nationalities. At the reception held last Sunday at her residence in Langford Place, St. John's Wood, the baritone, George Parker, sang "Wotan's Farewell"; Ruby Helder, the lady tenor, who is to be heard next season in New York, sang an aria from "La Gioconda"; Joseph Ivimey, of the Guildhall, was induced to play the A major violin sonata by Handel, and Naum Blinde, a clever Russian pupil of Dr. Brodsky, gave several small solos; Muriel Besant played Svendsen's "Romance," showing the beauty of her excellent Stradivarius. Ella Ivimey furnished the accompaniments. While managers and impresarios are seldom in need of talent, they sometimes search for it at Mrs. Dalliba's, and more than one young artist has found a beginning of his career through the opportunity afforded so hospitably by this gracious lady.

Bettina Freeman, late of the Beecham, Quinlan and Boston Opera companies, is a young American soprano whose success in England has been marked. Her Madama Butterfly, sung in the presence of Puccini at Liverpool, proved one of her greatest triumphs. She has now signed a contract with Raymond Roze for his forthcoming London opera season and will sing several Wagnerian roles.

P. R. OXV.

## Laura Morrill's Studio Notes.

Laura E. Morrill, one of New York's leading vocal teachers, writes: "I am at my studio in Aeolian Hall every day in the week but Saturday. I have had so much work this summer! Lillia Snelling is going into light opera in the fall. Most of my pupils are with me, working seriously, preparing for concert, church, and opera. Clare Peteler has been engaged to substitute in First Church of Christ, Scientist, for the month of August. Jack Mooney is preparing for a long tour, for which he has signed. Bertha Kinzel will tour in the Middle West early in the fall."

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—From an Editorial in "The Portland Oregonian"  
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**Christine Miller in Switzerland.**

Christine Miller, the well known contralto, writes an interesting letter from Lausanne, Switzerland, telling of her numerous trips over the beautiful Swiss mountains.

Miss Miller is pictured herewith on the "Mer de Glace" at Chamounix. To those familiar with that great region, this photograph will be unusually interesting, for they can



CHRISTINE MILLER IN THE ALPS.

better appreciate the size of these wonderful glaciers and the delightful times one is afforded when crossing them. Miss Miller also spent a short time at Zermott.

**Helen Stanley in Chicago.**

Helen Stanley, prima donna soprano, is enjoying her summer vacation in Chicago. To a representative of THE MUSICAL COURIER she voluntarily confessed that "there is no place like Chicago as a summer resort. I stay at the Congress Hotel, and from my windows I see the gorgeous Lake Michigan. In the afternoon after having devoted the morning to the study of the roles I will sing in Montreal, I motor to the beach and often take a plunge after a game of tennis or golf. I then motor back home and often dine with friends."

Then the charming artist asked the representative if there was anything else he would like to know, and being asked

Photo by Matzene, Chicago.  
HELEN STANLEY.

as to her culinary talent, Miss Stanley answered: "No, I am a poor cook; I do not sew nor darn. I am a singer. Perhaps also I might be called an athletic girl, but not a Cendrillon or a cook. No, thank you. I like good things, especially when well cooked; therefore I keep away from the kitchen."

**Amato Sends Greetings.**

Pasquale Amato, the famous baritone of the Metropolitan Opera Company, sends greetings to THE MUSICAL COURIER from San Marino, which is the smallest republic in Europe, with an area of only thirty-three square miles. The population of the city of San Marino is about 1,600, or about as many persons as fill the ground floor of the Metropolitan Opera House when Amato sings there.

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# BOSTON

'Phone, 5554 B. B.,  
108 Hemenway Street,  
Boston, August 2, 1913.

The first of Mrs. Hall McAllister's North Shore musicals took place at the home of Mrs. Henry Pratt McKean on July 18, when Marie Sundelius sang charmingly a group of Swedish folk songs among others, and Ruth



ETHELYNDE SMITH AT ARAWANA SPRING.

Deyo, a guest of Major and Mrs. Higginson, played several groups of piano pieces. It is interesting to know that both of these artists have been engaged to appear with the Boston Symphony Orchestra during the coming season.

Ethelynde Smith, who is shown in the accompanying snapshot at Arawana Spring near her parents' camp on Lake Winnepesaukee, New Hampshire, writes enthusiastically of their varied vacation joys, such as mountain climbing, swimming and motor boating. Though absorbed for the time being in "play," Miss Smith's work is always in the foreground, and her plans for the approaching season are comprehensive and ambitious. In addition to her various bookings in and around New England, she has just signed a contract with Ernest L. Briggs, of Chicago, who will arrange Western dates for her, including a recital in Chicago in January.

From Richard Newman, of Steinert Hall, manager of Alice Eldridge, the brilliant young pianist, comes a card of greeting postmarked Onset, Mass., which bears this superlative inscription: "One of the finest vacation spots on earth." In the face of such conviction we dare not argue.

The fashionable summer colony at Annisquam gathered at the cottage of Mrs. Oliver E. Williams, Thursday, July

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24, to hear Mary Morton Washburn, a talented young student of the Faelten Piano-forte School. Tea was served in the prettily appointed music room, and during the afternoon Miss Washburn played a varied program of pieces by Scarlatti, Field, MacDowell, Debussy and Cyril Scott.

A cable received by Mrs. Theodore Seydel from Mainz tells of the tremendous success scored by her gifted young daughter, Irma Seydel, at her recent concert there, when she played with the Stadt Orchestra before an audience of 4,000 people. At her second concert in Cologne, the young violinist more than surpassed herself, and was presented with a bouquet by the Cologne Orchestra, bearing a flattering inscription on the ribbon. Miss Seydel's father, Theodore Seydel, of the Boston Symphony Orchestra, who is abroad with her, writes at length of her unprecedented success everywhere, and of the many bookings he is making for the season 1914-15, which she will spend in Europe.

BLANCHE FREEDMAN.

### Hans Himmer in Baltimore.

The accompanying photograph of Hans Himmer, the well known cellist of the Philadelphia Orchestra, was taken at Baltimore, Md., during the Baltimore Music Festival,



HANS HIMMER IN STATUESQUE POSE.

April 7-8-9, of this year, at which the Philadelphia Orchestra played.

The photograph was taken by Louis A. Mattson, assistant manager of the Philadelphia Orchestra, and shows Mr. Himmer in a characteristic pose.

### Artist's Grandparents Sing Again.

That Madame Hudson-Alexander has justly attained the musical gifts that have made her one of the most successful of American sopranos, is suggested by the fact that her grandfather and grandmother have sung for many years and continue to sing today at the age of eighty-one and seventy-five, respectively. The singer's grandparents are Mr. and Mrs. Asa Hudson, of Chardon, Ohio. Madame Hudson-Alexander visited them this summer, while filling engagements in nearby Ohio towns. It was during a recent visit that the sturdy old couple rendered a duet in their home church where they sang together fifty-seven years ago, before they were married.

Madame Hudson-Alexander will return to New York in October to resume her concert work under Loudon Charlton's management.

### Madame Ogden Crane Enjoys Vacation.

The accompanying picture was taken at Melody Manse, Lincolnville Beach, Me., the summer home of Hallet Gilberte, the American composer, where he is entertaining Madame Ogden Crane, the well known vocal teacher of New York. At the extreme left in the picture is Mrs. Gilberte and at the extreme right is Madame Ogden Crane. Madame Ogden Crane writes of the delightful time she is having at this unique home. Fishing, motoring, driving



AT MELODY MANSE.

and resting occupy most of her time. A strenuous season is anticipated by this artist upon her return in the fall.

### Sarto Enjoys Motoring.

Andrea Sarto, who appeared at the recent Norfolk festival, took the trip from his summer home, at Stony Brook, Long Island, in his motor. He was accompanied by his wife and a friend. Mr. Sarto is looking forward to a busy season in the fall.

Willie—Paw, what is the difference between genius and talent. Paw—Talent gets paid every Saturday, my son.—Cincinnati Enquirer.

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**Vera Barstow Smiled.**

The accompanying snapshot of Vera Barstow, the accomplished young American violinist, was taken at Pittsburgh, Pa., recently, just as the virtuosa caught a glimpse



VERA BARSTOW IN RADIANT MOOD.

of her manager, M. H. Hanson, of New York, who was coming up the street to keep an appointment with her.

Judging by Miss Barstow's radiant countenance, she anticipated hearing from Mr. Hanson some good news concerning active bookings for the coming season.

**The Difference Between Interviews.**

An article on Clara Butt and Kennerley Rumford in Table Talk, of Melbourne, Australia, serves to illustrate the difference between the American and English



CLARA BUTT, KENNERLEY RUMFORD AND FAMILY.

interview. The fidelity to detail which the American reader would consider dull is shown by the following excerpt:

"The call is made one day in that 'between time' before dinner and after the afternoon engagements are done. When 'Cliveden,' Madame Butt's home, is reached, it is to find Madame not yet at home. A few minutes later Mr. Kennerley Rumford arrives, and though apparently a little vague as to the purpose of the visit, leads the way into the flat. It must be confessed he seems a little relieved to

find Harold Craxton, the pianist, waiting. An introduction is made, and the conversation turns to golf, and it transpires that Mr. Rumford has been out all day playing. He talks a little about their concert tour which now includes four of the five continents. It was planned that they were to tour the fifth, India, on their way home, but now it has been arranged to go back to America again.

"There is a ring at the outer door, and Madame Butt appears and apologizes for the delay. Mr. Rumford was not aware of the mission of the interviewer and Madame Butt says: 'I know you want to work, so we will go outside and talk, and you can shut the door and make as much noise as you like.' It is evident that he does not intend to be in the interview, but it is realized that no picture of Clara Butt would be complete without him."

Then the interviewer proceeds to bombard the contralto with a series of questions ranging from "Are you fond of society?" to "How did you keep your head during your earlier successes?" and each answer is put down with true British exactitude.

**Alice Garrigue Mott's Pupil's Success.**

Alice Garrigue Mott's pupil, Lydia Garrigue Fergusson, who is the niece of Madame Mott, was recently heard by Madame Sembrich while in Dresden. Madame Sembrich finds that the young lady has made a marked improvement in the past year, and she is most enthusiastic over Miss Fergusson's singing, all of which has been taught by Madame Mott. Madame Mott's fame as a teacher is as well established in Europe as it is in America.

**OBITUARY****Regina Watson.**

Regina Watson, the well known pianist, died at her residence, 2146 Lincoln Park West, Chicago, last Thursday, July 31. The funeral took place on Sunday afternoon, August 3, the interment being at Rosehill Cemetery, Chicago, Ill.

Mrs. Watson was the founder of the Musical Art Society of Chicago. She studied under Liszt and Tausig, and was the first to introduce "Enoch Arden," with its musical setting, in Chicago. Mrs. Watson was the wife of Dr. Lewis H. Watson, who died a year ago. Pupils of Regina Watson are to be found in every State in the Union, and she was also well known on the Continent. She leaves a legion of friends and admirers to mourn her demise.



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## DISTINCTION.

[From the London Times.]

There can be little doubt that the ordinary music lover gives scant attention to the processes involved in the formation of a mature and considered judgment. With most of us, indeed, it is more than likely—so unwilling have we become to probe and digest—that a reserved judgment will ultimately result in a wavering or lukewarm verdict. Yet in all matters of art it is of the highest importance that this power of reservation should be cultivated; for artistic criticism, in its essentially vital aspect, does not consist in a denunciation of the obviously bad or a heralding of the obviously great, but in a valuation, so far as is possible, of serious work which eludes or baffles standards hitherto adequate. And the world cannot be too often reminded that great works of art do not always show their qualities on the surface, and that many works, lacking some of the attributes we may rightly postulate for the completely great, demand a particularly well balanced judgment, lest we fall into one of two common errors. For many a second rate work has been temporarily accepted as first class because of the numerous conditions obviously satisfied; and some first class works have had the stigma of "second rate" too tardily removed because of their equally obvious failure to satisfy some of our normal requirements.

Now, if we could find with certainty the greatest common measure of all admittedly first class music, we should be laying the foundations, once and for ever, of all sane and sound musical criticism. A more modest generation than our own may some day evolve such a catalog of critical axioms by discarding the individual caprice which now settles, or fails to settle, elementary questions of musical value; and in such a catalog there can be little doubt, that among the properties demanded of all music before its admission into the highest class, we shall find that elusive quality which we now agree to label Distinction.

There are probably few people at all accustomed to analyzing their opinions who have not a tolerably clear idea of the meaning they attach to this word; and, what is not often the case with abstract critical terms, there would appear to be little divergence in interpretation. However contradictory the opinions of two critics may be as to the merit of a given work, it is seldom that we shall find one claiming and the other denying that it possesses distinction. But, in seeking to define the attribute and to give a clear outline to the silhouette, we encounter the difficulty of all definitions; and, to clear the ground, the delimitation will probably be best begun from the negative side, since there are so many qualities which falsely parade as distinction, and are sometimes mistaken for it. It is not, for instance, distinctiveness, though generally concomitant with it. Distinctiveness merely renders a phenomenon distinguishable, and might be credited to anything from Eugene Stratton's boots to the Great Panjandrum's "little round button at top," whereas distinction in dress is due to less remarkable considerations. So an orchestral work might be distinctive owing to the employment of concertinas, or by being, as in Mr. Graves' delightful skit, a concerto for muted triangle. Many composers, such as Grieg and Spohr, are distinctive enough in their use of chords; but their combined output contains less distinction than a plainly harmonized Bach chorale. Nor, again, must we confuse it with seriousness, in the sense of solemnity; for it is assuredly more present in a Strauss waltz than in a doctor's exercise. Indeed, it might be argued that its most triumphant manifestation is in light music, since raising the trivial by dignity and sincerity is a more crucial problem than maintaining a given serious level. Thus the distinction of works like "Hänsel und Gretel" and "Shamus O'Brien" is an outstanding merit. For it is a quality which loves best to march, with a modest and simple utterance, away from the paths of learning; and if, as so often in the works of Bach, analysis shows that learning and skill are present, then the distinction lies in the good breeding which hides the cleverness.

But negative definitions, as always, leave open a field

too wide for the mind to grip; and, baffling as it must always be to pin down an abstract quality to a verbal limitation, yet it may be possible by a more positive analysis to narrow down the margin of error. In the beginning, to change the words of Von Bülow, is personality. Even the least distinctive composer of shop soiled ballads has, hidden somewhere behind the accumulated mass of cant phrases and borrowed idioms, a personal equation. To the few who, in the sweat of their face, wrestle with the problems of self expression until technic becomes a subconscious possession, there arrives the ultimate power of stamping their image and superscription on their work. It is quite easy to trace the growth of this power from the crude "Rienzi" to "Die Meistersinger," from the amateurish "Salut d'Amour" to the "Enigma" variations. This power of impressing personality on music, unhampered by the difficulties of technical expression, results in an unmistakable and individual style; and one of the qualities of style is distinction. Hence it is an aspect of workmanship rather than of idea, though in a secondary sense it is, of course, possible to call ideas distinguished as opposed to commonplace. The field can be further restricted by claiming that, in an analysis of workmanship, it belongs rather to the manner than to the method. There are, admittedly, instances where an inspiration as to formal treatment may justly be called distinguished—witness the use of the variation form in Beethoven's "Eroica" symphony, of the combination of fugue and scherzo in Bach's D major organ fugue, and of fugue and sonata form in Mozart's "Zauberflöte" overture. But these are great moments, and rare; and distinction in its accepted sense is so confessedly a matter of how an idea is worded rather than of what it is or how logically it is unfolded that we can claim it as a characteristic of a little Walmisley chant or a Wesley hymn tune. In a sense it is always conscious, representing the check which a slight austerity and aloofness of mind will exercise on the common tendency of the emotions to unbend a little too far. We may grant that conscious refinement may, and often does, rarify the processes of creation until the result is preciousity; but, if the refinement preserves the vitality intact, then the result is distinction. It is most manifest when the atmosphere is simple, as in the accompaniment to the ballad in Parry's "Judith," in the majority of Stanford's accompaniments to Irish songs, in the "Kyrie" in Elgar's "Gerontius," and becomes obvious when the main consideration is rhythmical, and consequently elemental, as in "The sun whose rays are all ablaze," from "The Mikado." It is, again, the enemy of all facility and fluency, such as we find in Raff, and is incompatible with the impression of intimacy which even the best things of Schumann too markedly convey. It is aimed at in vain by the superiority of Bruckner, the pomposity of Goldmark and all the batteries of Tchaikowsky; whereas it shines self revealed in the opening notes of a thousand folk songs. For it is the result of a perfect understanding between head and heart, with the head, as it always should be, at the helm.

But those who would set out to capture this will o' the wisp may be saved from some pardonable mistakes by two warnings. It is said above that distinction is due to a conscious intellectual attitude; let it now be added that this attitude must be part and parcel of the creating spirit and not the afterthought of an accomplished mind. The reticent dignity of, for instance, the hymn tune, "St. Ann," would have given distinction to a tune which reached a far lower lever of musical value, provided that in the latter, as in the former, the reticence and dignity belonged to the idea at its birth; but in too many cases we can trace how a second rate idea has been coupled to as second rate phraseology, but has had its features furnished up by subsequent polish. This is, as it seems to many, the fault of the work of men like Saint-Saëns. Not that the ideas are second rate, nor the clothing shabby, but that the two were never inseparable, and that, where there should have been touches of a master mind in labor, we feel these are self conscious additions of peacock's feathers and scarlet. On the other hand, congenial as the workmanship must be with the idea, it is not indispensable that the idea

itself should be first class. For distinction is the obvious word, not for a stroke of genius we none of us could approach, but more often for the masterly presentation of an idea which itself was within our capacity. Thus we find it in unexpected places. Rheinberger, for example, often attains it in the sincerity of his first and loses it in the attempted familiarity of his second subjects; Reger has it in proportion as he is diatonic, César Franck when he ceases to be French. Its almost complete absence in the work of our own composers of the second rank is just now the millstone round the neck of English music. But, though it is a redeeming and reconciling feature of work just outside the first class, it is none the less an invariable characteristic of all work within. All great men display it, since a great man in music is one who unites genius of material to genius of method; and so distinction, as one of the highest qualities of material, becomes one of the sheaf of indispensable passports to Olympus.

To sum up, it may be said that, as manners are an index to character, so the degree of distinction in a work will betray the attitude of the composer to the dignity of his workmanship. For though manners may be but a form of superficial politeness, and be not of the spirit, yet, if they are the sincere embodiment and expression of temperament, then the possessor has distinction. We have all met men and women whose whole attitude of body and voice in merely saying, "How do you do?" is so gracious and so convincingly inseparable from them that no "pose" is conceivable. So have we all met melodies, often of no greater merit than with all modesty we feel we could have reached ourselves, melodies coming straight from the heart, yet presented by the brain in a form which makes their presentation an organic part of them and places the result on a level our own work could never attain. And possibly the completest definition we can give of this accruing distinction is to say that it arises from a lofty conception of the dignity of technic producing, through the persistence of personality, that curiosa felicitas without which no work of art can ever make good its claim to the highest place.

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